

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 712.—Vol. 43.
Registered for transmission abroad.

JUNE 1, 1902.

Price 4d.; Postage, 1½d.
Annual Subscription, Post-free, 3s.

WORCESTER MUSICAL FESTIVAL, SEPTEMBER 7, 9, 10, 11, and 12, 1902.

ALBANI, SOBRINO, SQUIRE, BREMA, CROSSLEY, FOSTER, GREEN, HAST, BLACK, LANE WILSON, PLUNKET GREENE.

"Gerontius" (Elgar), "Temple" (Walford Davies), "Pathetic Symphony" (Tschaikowsky), "St. Christopher" (Horatio Parker), 3rd Symphony (Brahms), "Elijah," "Messiah," &c.

ROYAL ACADEMY OF MUSIC, TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MOST GRACIOUS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

MIDSUMMER HALF-TERM begins Monday, June 16.
ENTRANCE EXAMINATION, Wednesday, June 11, at 3.
ORCHESTRAL CONCERT at Queen's Hall, Friday, June 20, at 8.
FORTNIGHTLY CONCERT, Saturday, June 14, at 8.
Examination for Licentiatehip (L.R.A.M.) Syllabus now ready.
Prospectus, Entry Forms, and all information may be obtained from the Secretary.

F. W. RENAUT, Secretary.

THE ASSOCIATED BOARD

OF THE
ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE OF
MUSIC FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS

A Second Local Centre Period will be held in the Autumn, in London, and a few Suburban Centres. For particulars, apply to the Central Office.

SCHOOL EXAMINATIONS, 1902,

Will be held in three periods—viz., March-April, June-July, and October-November.

For particulars see SYLLABUS B.

Copies of Syllabus A and B will be sent Post-free on application to the Secretary.

Theory papers set in Local Centre and School Examinations in 1896 to 1901 inclusive, can be obtained on application. Price 3d. per set, per year, Post-free.

The Board gives annually Six Exhibitions tenable for two years.

JAMES MUIR, Secretary.

14, Hanover Square, London, W.

Telegraphic address: "Associa, London."

THE ROYAL COLLEGE OF ORGANISTS.

The Midsummer F.R.C.O. Examination commences on July 14, 1902. The solo-playing tests are: Toccata (without Fugue) in D minor (Dorian mode), Bach; No. 3, Vol. III., p. 30, Peters' edition; Book X., Novello & Co.; Vol. V., p. 360, Augener & Co. Prelude and Fugue in A major, Samuel Wesley; Cecilia Book 31, Augener & Co. Fantasia in C minor, Op. 35, A. Hesse; Cecilia Book 24, Augener & Co.

The A.R.C.O. Examination commences on July 21.

All Candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 24, for ASSOCIATE-SHIP by July 1. In the case of New Members, proposal forms, duly filled up, must be sent in before June 12. No names will be entered after the above dates.

The Book of Examination Papers may be obtained by Members, price 5s., postage 5d.

The College Library is open daily from 10 to 5. On Saturdays the College is open from 10 to 1.

Members desiring practice on the College organ may obtain particulars on application.

The large Hall, and sundry smaller rooms, can be hired for Concerts, Meetings, &c.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

UNIVERSITY OF DURHAM.

The Examinations for Degrees in Music are held in Durham in March (testatur only) and September.

For particulars, with copies of former Examination Papers, apply to the Secretary of Examinations, or to Dr. Arnes, Durham.

QUEEN'S HALL.

LESSEE AND MANAGER ... MR. ROBERT NEWMAN.

A TSCHAIKOWSKY CONCERT

(UNDER THE MANAGEMENT OF MR. ROBERT NEWMAN),

THURSDAY AFTERNOON, JUNE 12, AT 3.

Overture-Fantaisie—"Hamlet"	Tschaikowsky
Suite—"Casse-Noisette"	Tschaikowsky
Symphony No. 6, in B minor ("Pathétique")	Tschaikowsky
Fantaisie—"The Tempest"	Tschaikowsky
Fantaisie—"Francesca da Rimini"	Tschaikowsky
Overture—"1812"	Tschaikowsky

MR. ROBERT NEWMAN'S

QUEEN'S HALL ORCHESTRA OF 110.

CONDUCTOR—MR. HENRY J. WOOD.

NIKISCH CONCERTS

(UNDER THE MANAGEMENT OF MR. ROBERT NEWMAN.)

JUNE 16, 1902, AT 3.

Overture—"Leonora No. 3"	Beethoven
Symphony No. 7, in A	Beethoven
Suite No. 3 (Op. 55)	Tschaikowsky
"Waldweben" ("Siegfried")	Wagner
"Menuet des Follets"	
"Danse des Sylphes" ("Faust")	Berlioz
"Marche Hongroise"	

JUNE 20, 1902, AT 3.

Overture—"Der Freischütz"	Weber
Symphony No. 7, in C	Schubert
Suite (Præludium, Adagio, and Gavotte)	Bach
(Arranged for Strings by Bachrich.)	
Prelude to Act III.	
"Dance to Apprentices" ("Die Meistersinger")	Wagner
"Homage to Hans Sachs"	
"Trauermarsch" ("Götterdämmerung")	Wagner
Overture—"Tannhäuser"	Wagner
(By desire.)	

NEWMAN'S QUEEN'S HALL ORCHESTRA OF 110.

CONDUCTOR—MR. ARTHUR NIKISCH.

NEWMAN'S CONCERT AGENCY.

MANAGER ... MR. W. HEALEY.

MR. ROBERT NEWMAN has sole control of engagements for the following Artists (arranged in alphabetical order):—

HUGO BECKER,
BLAUVELT,
BUSONI,
FRANGCON DAVIES,
JESSIE GOLDSACK,
MARK HAMBURG,

KIRKBY LUNN,
ALICE NIELSEN,
ELLA RUSSELL,
FLORENCE SCHMIDT,
AND
YSAYE.

NEWMAN'S QUEEN'S HALL ORCHESTRA.

CONDUCTOR—MR. HENRY J. WOOD.

QUEEN'S HALL WIND QUINTET.

All applications for vacant dates must be made to—

NEWMAN'S CONCERT AGENCY,

Queen's Hall, Langham Place, W.

WESTMINSTER CATHEDRAL.

A PERFORMANCE

OF
SACRED MUSIC

WILL BE GIVEN

ON WEDNESDAY, JUNE 11, 1902, AT 3.30 P.M.

The Programme will include—

1. The Holy Supper of the Apostles (for Men's Voices and Orchestra) ... Wagner.
2. Te Deum in D (for Solo, Chorus, and Orchestra) ... Purcell.
3. Symphony in C minor ... Beethoven.
4. "Surge Illuminare" (for Double Choir, unaccompanied) ... Palestrina.
5. A Selection of Old English Motets, by Byrd, Tallis and Blow.
6. Amavit sapientiam (Motet for Solo, Chorus, and Orchestra) ... Wingham.

Band and Chorus of 300 Performers.

Organists, Dr. A. E. TOZER and Mr. E. D'EVRY.

Conductors, Mr. R. R. TERRY and Mr. ARTHUR BARCLAY.

Tickets for Seats, reserved and numbered, may be obtained on application at Archbishop's House, S.W. Prices, £1 1s., 10s. 6d., 5s.; Unreserved, Aisles and Gallery (standing room only), 1s.

All communications should be addressed to Monsignor Dunn, Archbishop's House, S.W.

THE GUILDHALL SCHOOL OF MUSIC.

Managed by the Corporation of the City of London.

Principal: WILLIAM H. CUMMINGS, Mus. D., Dub., F.S.A., Hon. R.A.M. Pupils can enter at any time.

Individual tuition by eminent teachers at moderate fees. Within three minutes of Ludgate Hill, Fleet Street, and Blackfriars Stations (District Railway).

110 Prizes, Medals, and Scholarships, giving free and assisted tuition, competed for annually. Subjects taught: Piano, Singing, Organ, Harmony, all Orchestral and Solo Instruments, Stage Training in Elocution, Gesture, Fencing, and Opera. Lady superintendent has charge of all ladies attending the school. Prospectus and form of entry free on application to H. SAXE WYNDHAM, Victoria Embankment, E.C. Secretary.

BIRMINGHAM AND MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... EDWARD ELGAR, Mus. Doc.
Principal ... GRANTVILLE BANTOCK.

SESSION 1901-02.

The Session consists of Autumn Term (September 16 to December 21), Winter Term (January 20 to April 5), Summer Term (April 7 to June 21). Instruction in all branches of music. Students' Choir, Students' Orchestra, Fortnightly Rehearsals, Students' Concerts.

Prospectus and further information may be obtained from ALFRED HAYES, Secretary.

VICTORIA COLLEGE OF MUSIC.

(Under the direction of The Victoria College Corporation, Ltd.)

INCORPORATED 1891.

Hon. Patron: HIS GRACE THE DUKE OF ARGYLL, K.G., K.T.

BOARD OF EXAMINATION.

J. H. LEWIS, Mus. Doc., D.C.L. (Principal).
GEORGE PRIOR, Mus. Doc., Oxon., F.R.C.O. (Registrar).
J. M. BENTLEY, Mus. Doc., Cantab., Hon. F.R.A.M. (Chairman of the Board).

EDUCATIONAL DEPARTMENT.

Director of Studies: CHURCHILL SIBLEY, Mus. D.

West-End Premises: 42, Berners Street, Oxford Street, W.
First-class instruction in all musical subjects. Moderate terms.
Provincial Examinations in all subjects, for Certificates and Diplomas, A.V.C.M., L.V.C.M., F.V.C.M., throughout the year.
Metropolitan Examination in July, 1902.
Local Theoretical Examination at all Centres in June and July, 1902.
Holder of the Victoria College Vocal Scholarship, 1901: Miss Lottie L. Wakelin, L.R.A.M.; 1902, Miss Audrey Willows, L.V.C.M.
Gold, Silver, and Bronze Medals are offered for competition.
Local Secretaries required for towns not already represented.
All communications to be addressed as usual to the Central Office, 11, Burleigh Street, Strand, W.C.

GEO. A. STANTON, F.G.C.M., Secretary.

GUILD OF CHURCH MUSICIANS.

42, BERNERS STREET, OXFORD STREET, LONDON, W.

Patron: His Grace the ARCHBISHOP OF CANTERBURY.
President: The Very Rev. FRANCIS PIGOU, D.D., Dean of Bristol.

A.G.C.M. and F.G.C.M. Diploma Examination, in June and July, 1902, at the following Centres: London, Birmingham, Liverpool, Manchester, Bristol, Leicester, Leeds, Glasgow, and Belfast.

Annual Membership Subscription, 10s. 6d. Life, £5 5s.

Free register for Organists requiring appointments.

For new Calendar and further particulars, apply to Dr. LEWIS, 42, Berners Street, London, W.

NATIONAL COLLEGE OF MUSIC, L.I.M.

Patrons: THE DUCHESS OF MARLBOROUGH.

Madame PATTI.

Warden: Dr. TINDALL, A.T.C.L.

Exams. (Local), all grades, and for Diplomas, Medals, Certificates, June and July.

Local Secretaries wanted. Composers' Works published. Great advantages. W. J. MOSS, Sec., 192, Sutherland Avenue, W.

NATIONAL CONSERVATOIRE

INST., 1895. OF MUSIC, LTD. INCOR., 1900.

Warden: Professor ALEX. PHIPPS, Mus. Bac.

London Office and Educational Department, 60, Berners Street, W.
Musical Examinations in all Towns, June and July. Medals awarded, Diplomas of Associate, Licentiate, and Fellow, granted to Teachers, Organists, Bandmasters, Conductors, &c. Also Gold and Silver Medals. Private and Class Lessons all subjects. Staff of 40 Professors.
Branches: The Conservatoire, 5, Hardman St., L'pool, M'chester, &c.

CORONATION PRIZE GLEE COMPETITION.
1902.—A lover of Glee-Singing and member of the Abbey Glee Club and other similar Clubs, has the pleasure to announce that, in order to stimulate the practice of GLEE-WRITING and to mark the present year of CORONATION, he is enabled, with the assistance of friends, to offer a PRIZE OF TEN GUINEAS for the best original GLEE. Sir J. Frederick Bridge, Dr. W. H. Cummings, and Arthur H. D. Prendergast, Esq., have consented to act as Judges. Terms and conditions of the competition may be obtained of W. A. Everington, Esq., Leatholme, Shawfield Park, Bromley, Kent. The last date for sending in compositions is August 31, 1902.

MUSICAL COMPOSITION.—JAMES BROADBENT & SON offer PRIZES for ANTHEMS and TUNES. Particulars and Hymns, &c., on receipt of two stamps. 13, Brunswick Place, Leeds.

SOLO BOYS.

LONDON TRAINING SCHOOL FOR CHORISTERS,
POLYTECHNIC, REGENT ST., W.PRESIDENT, MR. ALBERTO RANDEGGER.
PRINCIPAL, MR. JAMES BATES.

Thoroughly trained, experienced Solo Boys, holding positions as Solo Boys at twenty-four of the principal London Churches, can be strongly recommended for Church Festivals, Oratorios, Concerts, Organ Recitals, &c.

Over 100 excellent Chorus Boys also available for all kinds of concerted music.

A special branch for the preparation of scholars (resident or day) for Cathedral or other Choristships has now been opened. Full particulars of Mr. Bates, as above; or, 7, Blomfield Crescent, Upper Westbourne Terr., Hyde Pk., W. Telegrams—"Musicmane, London."

MR. DUTTON'S SOLO BOYS.

MR. DUTTON (St. Paul's Cathedral) supplies Boys, personally trained and thoroughly reliable, for Church Festivals, Concerts, At Homes, &c. For terms, vacant dates, and further particulars, address, Mr. Henry J. Dutton, 17, Alpha Rd., New Cross, S.E.

MR. TANN'S SOLO BOYS.

MR. W. R. B. TANN, Organist and Choirmaster of St. Saviour's Church, Paddington, is prepared to supply well-trained Solo Boys for Oratorios, Festival Services, Organ Recitals, Concerts, At Homes, &c.

A number of excellent Chorus Boys also available.

For terms and vacant dates, address, Mr. W. R. B. Tann, 55, Warwick Road, Maida Vale, W.

Note Change of Address. Extension of Business.

ALICE E. JOSEPH

Late Private Secretary to Sir Augustus Harris, Drury Lane Theatre, Royal Opera, Covent Garden,

OPERA AND CONCERT AGENCY,

8, STAFFORD STREET, OLD BOND STREET, W.

MADAME MELBA and the best Artists have been engaged through above agency.

Telegraphic address: "Alicetta," London.

LONDON CONCERT & CHOIR AGENCY.

SOLOISTS and CHORUS VOICES for Festivals, Oratorios, Concerts, Glee and Madrigal Societies, At Homes, Banquets, &c.
Mr. JAMES BATES, Polytechnic, Regent Street, W.

MR. STEDMAN'S MUSICAL AGENCY

(Established 1877).

Artists for Opera, Theatre, Oratorio, At Homes, Banquets, &c.
Choruses, Choir Boys and Girls
Singing Lessons and Coaching
58, Berners Street, W.

PROFESSIONAL NOTICES.

MADAME GOODALL (Soprano)

Oratorios and Concerts.
Burley Road, Leeds.

MADAME ANNIE HAYMAN (Soprano)

Oratorios, Concerts, &c.
Thorncliffe, Lowfield Road, Stockport.

MADAME RUBY SHAW, A.R.C.M.

(SOPRANO), Pupil of Henry Blower, Esq.,
17, Panmure Road, Sydenham, S.E.

MISS ETTIE SPICE (Soprano)

MISS EMILY TANNER (Contralto)

Will sing at Concerts, At Homes, &c., for expense fees. Duets a
specialty. 19, Tay Bridge Road, Clapham Common, S.W.

MISS GERTRUDE HEY (Contralto)

Oratorios, Concerts, &c.
Lawn Side, Clarendon Road, Whalley Range, Manchester.

MR. GWILYM RICHARDS (Tenor)

(Of the Queen's Hall Choral and Wagner Concerts; Crystal Palace;
St. James's Hall; London Musical Festival); Promenade Concerts.
105, North Side, Clapham Common, S.W.

MR. WILLIAM A. SHEEN

(Principal Tenor, The City Temple).
Oratorios, Concerts, &c., 116, High Street, Kingsland, N.E.

MR. WILLIAM D. VINCENT (Tenor)

(Late of Farm Street Choir): For Ballad Concerts, Song Recitals.
Address, 167, Tachbrook Street, Belgrave Road, London, S.W.

MR. GORDON HELLER (Baritone)

A.R.C.M., Solo Singing and Teaching Singing.
For Concerts, &c. Address, 1, Craven Mansion, Lancaster Gate, W.

MR. AND MRS. WALLIS A. WALLIS

(Baritone, Soprano, and Elocutionists).
Concerts, Lyrical Recitals. Pupils (Resident, &c.). Sharon, Acton, W.

MR. JOSEPH BURLEY (Bass-Baritone)

For Oratorios, Concerts, At Homes, &c.
24, New Bond Street, Leicester.

MR. EATON COOTER (Basso-Cantante), A.R.C.M.

St. George's and H.M. Private Chapels, Windsor Castle.
Address, The Cloisters, Windsor.

B. E. KENT (Lyric Authoress).

Apply, 155, Rye Lane, Peckham, S.E.

MISS EMILY VAUGHAN (Soprano), Medalist.
Society of Arts, will sing at Concerts, At Homes, &c., for
expense fees. "Fernside," 44, Craven Park, Harlesden, N.W.

MISS FANNY CHETHAM

(DRAMATIC SOPRANO)

Queen's Hall Choral Concerts.

"MARTYR OF ANTIOCH."—"Miss Fanny Chetham sang the difficult
and exacting music of *Margaria* in a grandly impassioned style, and
with a purity of voice and a devotional expression which stamps her as
an artist of the highest merit."—*Birmingham Daily Gazette*.
Address, Miss Chetham, Novello & Co., Ltd., 1, Berners Street, W.

MISS ESTELLA LINDEN

(YORKSHIRE SOPRANO)

Of Queen's Hall, St. James's Hall, Crystal Palace, and Provincial
Concerts; also of Berlin, Frankfurt, and Cologne Concerts.
Is now booking dates for next season.

Oratorios a specialty:—

Elijah, Messiah, St. Paul, Hymn of Praise, Judas Maccabæus,
Creation, Stabat Mater, Samson, Last Judgment, Paradise and Peri,
Hiawatha, Flying Dutchman, Seasons, Acis and Galatea, Jephtha,
Ancient Mariner, May Queen, &c.

Address, 35, Lancaster Road, S. Hampstead, N.W.

MISS

BEATRICE PALLISTER

(SOPRANO). Pupil of Henry Blower, Esq.).

Terms, Broxholme Lane, Doncaster.

MISS AMY SARGENT

A.R.A.M. (SOPRANO)

39, Blandford Square, N.W.

MISS BERYL CLIVE

(CONTRALTO),

14, Gladsmuir Road, Whitehall Park, N.

MISS

KATHERINE HAWKINS

(CONTRALTO), L.R.A.M.

For Oratorios, Ballad and Chamber Concerts.
Bryn-tirion, Sutton Court Road, Sutton, Surrey.

MISS ADELAIDE LAMBE

(CONTRALTO). Principal, Peterboro' Triennial Festival, Queen's
Hall, and Crystal Palace Concerts, &c.

Please note change of address: Holmwood, Roxborough Park, Harrow.

CHANGE OF ADDRESS.

MADAME ALICE LAMB

(CONTRALTO)

33, Mecklenburgh Square, W.C.

MR. OTTO DENE

(TENOR).

For Oratorios, Ballads, &c.
Address, Ullswater Lodge, West Norwood, S.E.

MR. WILLIAM FELL

(TENOR)

Lay-Vicar of Westminster Abbey
Of the Royal Choral Society, Albert Hall, &c.
On tour in Canada and America, April 3 to June 16.
Address, 36, Lorn Road, Brixton, S.W.

MR. C. EMLYN JONES

(TENOR)

Of the Royal Choral Society, London.
For Oratorios and Ballads.
Address, 34, Red Lion Square, Holborn, London, W.C.

MR. JAMES LEYLAND

(TENOR).

For vacant dates apply, 106, Bolingbroke Grove, Wandsworth
Common, S.W.

MR. SAMUEL MASTERS

(TENOR).

61, Alexandra Road, Wimbledon, S.W.

MR. HENRY PLEVY

(TENOR)

"Mr. Henry Plevy, who possesses an excellent tenor voice, sang
well."—*Standard*.

"His voice is a robust tenor of considerable power and very
pleasing quality."—*Sheffield Daily Telegraph*.

"ELIJAH."—"Mr. Plevy, in his opening recitative and air, proved
himself to be possessed of a steady, strong, and clear tenor voice. . . .
On each occasion he gave his audience satisfaction, and particularly
so in the aria 'Then shall the righteous shine forth,' which was his
best effort, and gained for him a hearty round of well-won applause."
—*Consett Guardian*.

Address, 30, Hamilton Gardens, N.W.

MR. JOS. REED

(PRINCIPAL TENOR),

Trinity College, Cambridge.

Tenor, Madame Clara Butt's Tours, October, 1900; Spring, 1902.
Vacant dates. 55, Chesterton Road, Cambridge.

MR. BURFORD THORP

(TENOR)

Address, 13, Greville Road, Kilburn, N.W.

Mr. HENRY J. WOOD (Conductor, Queen's Hall Concerts) writes:—

"1, Langham Place, W., Feb. 14, 1901.

"Mr. Montague Borwell is an excellent vocalist.

"He has been most successful both at Queen's Hall, and at my
Nottingham and Wolverhampton Concerts, in most difficult and trying
roles, and I consider him one of the most reliable and painstaking
baritone vocalists now before the public.

"HENRY J. WOOD."

MR. MONTAGUE BORWELL

(BARITONE).

(Assistant Vicar-Choral, Westminster Abbey)

"ELIJAH."—BROMLEY.—"The title part was splendidly interpreted
by Mr. Montague Borwell, and the main feature was mainly devo-
tionalism. The audience was made to feel that the *Prophet* was a
sincere worshipper. There was no trace of boastfulness, and only a
suggestion of righteous irony in the delivery of the *Prophet's* words in
the *Baal* scene. The dramatic significance of the other portions
seemed to arise out of the intense feeling of the singer. Mr. Borwell's
earnestness of artistic aim and complete musical intelligence was
revealed in every bar he sang. He made a great and genuine success
throughout, and in 'Is not His Word' he produced a profound
impression on many of his hearers."—*Bromley Chronicle*.

AND

MISS WINIFRED MARWOOD

(Mrs. Montague Borwell—SOPRANO).

Address, 56, Forburg Road, Stoke Newington, N.

MR. HARRY DEARTH

(BASS)

Lay-Vicar of Westminster Abbey.
Of the Royal Choral Society, Albert Hall, &c.
Address, 6, Whittingstall Mans., Whittingstall Road, Fulham.

MR. CHARLES KNOWLES

(BARITONE)

Of the Leeds, London, Sheffield, and Chester Festivals.
Queen's Hall Promenade and Symphony Concerts.
Crystal Palace and principal Provincial Concerts.

Bookings for next season include: Harrogate, Scarborough Musical Festival, Leeds Choral Union ("Caractacus"), Nottingham Sacred Harmonic Society ("Judith"), &c.

For terms, Press notices, &c., address—
24, Acacia Road, St. John's Wood, London, N.W.

MR. CHARLES TREE

"ELIJAH."—ASHBY.—May 3, 1902.

"In 'Elijah' the baritone may only anticipate success when he feels he is living the part. Even a casual observer would notice that Mr. Tree was singing not only with his voice, but from his heart, for his energy and expression, which brought forth all the finer qualities of the recits., testified this. His rich full voice thrilled the audience, and the ease with which he adapted it to the stern and the pathetic exemplified his power of discretion with the use of that great gift with which nature has endowed him. His performance will long be remembered."—*Guardian*.

Address, 23, Clifton Road, Maida Vale, W.

MR. ARTHUR WALENN

(BARITONE)

Of the Albert Hall, Queen's Hall, St. James's Hall Popular Concerts,
Crystal Palace Saturday Concerts, Walenn Chamber Concerts, &c.
20, Ashworth Mansions, Elgin Avenue, London, W.

MR. EDGAR ARCHER

PRINCIPAL BASS of the City Temple, of the Crystal Palace and
St. James's Hall Concerts).

For Oratorios, Concerts, &c.

Apply, Langdale, Rutland Park, Willesden Green, N.W.

MR. BERNARD FOUNTAIN

(BASS-BARITONE)

Oratorios, Ballads, Masonic.

Mentmore, Southwold Road, Upper Clapton, N.

MR. ARTHUR SEDGLEY

(BASS)

CANNOCK.—"LAY OF THE BELL." April 16, 1902.

"Mr. Arthur Sedgley bore the bulk of the work, and he accomplished his heavy and arduous task in a manner in keeping with his high reputation. The good impression made by Mr. Arthur Sedgley, in the first portion of the programme was more than sustained in his song 'Qui s'degno,' from the 'Magic Flute' (Mozart). He was enthusiastically encored, and further delighted his audience with a vigorous rendering of the rollicking song 'Father O'Flynn.'"—*Advertiser*.

51, Worcester Street, Wolverhampton.

MISS ELLEN CHILDS

(CHROMATIC HARPIST)

Having studied in Paris under the direction of the Inventor, Miss Childs is prepared to give LESSONS on the NEW CHROMATIC HARP (without pedals). For terms, apply, 170, Belsize Road, N.W.; or, care of Messrs. Pleyell, Wolff, Lyon and Co., 79-80, Baker Street, Portman Square, W.

MR. F. G. H. MOORE (A.R.A.M.)

(Walter Macfarren Gold Medalist, R.A.M.).

Solo Pianist and Accompanist, Concerts, At Homes, Lessons.

27, Lady Somerset Road, Highgate, N.W.

MR. HERBERT WALENN

(SOLO VIOLONCELLIST).

Address, 5, Wellington Place, London, N.W.

MISS AUDREY WILLOWS

COMPOSER OF

THE GIFT OF CUPID	...	...	...
SHADOWS	...	...	...
HAPPINESS	...	...	Ascherberg.
NIGHT IN SEVILLE	...	...	...
DREAM OF HOME	...	...	Phillips and Page, &c.

Address, c/o Charles W. Sinkins' Concert Agency, 63, Berners St., W.
Telephone, 1343 Gerrard. Telegrams, Sinkins, London.

REVISION OF MUSICAL COMPOSITIONS.

Dr. Horton Allison, Mus.D., 68, Nelson Street, Manchester.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. AND MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities. Diplomas of L.R.A.M., A.Mus. L.C.M., L.Mus. L.C.M., F.R.C.O., and A.R.C.O.; Appointments at College and School of Music, and as English Cathedral and Parish Church Organists; Gold Medals, Silver Medals, Prizes, "Honours" and Pass Certificates (of the Colleges of Music) to the number of *seven hundred*. Harmony, Counterpoint, Orchestration, and Revision of Compositions, by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson Street, Manchester.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. Eastfield House, Mirfield, Yorkshire.

DR. ARNOTT, Mus. Doc., Dunelm, Organist to The Honble. Society of Gray's Inn, PREPARES CANDIDATES for all Examinations, and receives Pupils for Pianoforte, Organ, Singing; also, Harmony, Counterpoint, and Composition, personally or by correspondence. Scores revised and compositions scored. All letters to The Common Room, Gray's Inn.

MR. J. PERCY BAKER, A.R.A.M., Mus. Bac., Dunelm, teaches HARMONY, COUNTERPOINT, &c., by Post. Personal Lessons in Pianoforte or Theory at own or pupil's residence; or, at 60, Berners Street, W. Schools attended. Address, 16, Vant Road, Tooting, S.W.

MR. JOHN E. CAMPBELL (Composer of a Series of Organ Pieces, two Humoresques for Piano, &c.—The Vincent Co.) gives CORRESPONDENCE LESSONS in HARMONY, COUNTERPOINT, &c. Special attention given to Composition. Address, Cuba House, Ramsgate.

THOMAS J. CRAWFORD, Mus. Bac. (Dunelm), F.R.C.O., 1st Prizeman Leipzig Cons., Organist of St. Paul's, Camden Square. COACHING for EXAMS. by POST. Private Lessons in Organ, Piano, and Theoretical Subjects. Recital and Oratorio work undertaken; schools visited. Testimonials from Carl Reinecke, Sir Frederick Bridge, &c. 41, Mercers Road, Tufnell Park, N.

MR. T. HEMMINGS, Mus. Bac., Oxon., F.R.C.O., L.Mus.T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares CANDIDATES for ARTS and MUSICAL EXAMINATIONS by Post. Latest successes, Mus. Bac., Oxford and Durham, L.R.A.M., A.R.C.M., F.R.C.O., A.R.C.O., &c. Sheppard Street, Stoke-on-Trent.

DR. CUTHBERT HARRIS, Mus. Doc., Dunelm, F.R.C.O., preparation Personally or by Post for Mus. Bac., R.C.O., and all other Exams. Many past successes. Moderate fees. Ardencote, Buckleigh Road, Streatham, S.W.

DR. ATHELSTAN G. IGGULDEN, Mus. Doc. (Dunelm), F.R.C.O., gives LESSONS and prepares for all MUSICAL EXAMINATIONS by post. The Dingle, Keigate, Surrey.

OLIVER IVE, Mus. Bac., Oxon.—LESSONS in HARMONY, COUNTERPOINT, COMPOSITION, &c., by correspondence or otherwise. Candidates prepared for University and other Examinations, as well as for Preliminary Arts. Address, 24, Carnalt Gardens, Putney, S.W.

DR. F. J. KARN, Mus. Bac., Cantab.; Mus. Doc., Trinity College, Toronto; gives LESSONS, Personally or by Post, in HARMONY, COUNTERPOINT, FUGUE, FORM and ANALYSIS, ORCHESTRATION, ACOUSTICS, &c., and prepares for Musical Examinations. Latest successes: MUS. BAC., LONDON, Dec., 1901; DURHAM, 1901, 1900, and all previous years; OXFORD FINAL and FIRST MUS. BAC., 1900; F.R.C.O. and A.R.C.O., 1900 and 1901; L.R.A.M. (Composition and Pianoforte), 1900, 1899, &c.; A.R.C.M. (Theory of Music, Composition, and Pianoforte Teaching); CAMBRIDGE and DUBLIN, MUS. BAC., L.Mus. and A.Mus., L.C.M.; L.T.C.L., A.T.C.L., and Special Certificates, 1900, 1901, &c.; Senior Associated Board. Special and individual attention given to Correspondents. Terms moderate. Address, 70, Parkhill Road, London, N.W.

DR. F. J. KARN corrects MSS. for Publication, and writes Analyses of Classical Works for Examinations. 70, Parkhill Road, London, N.W.

MR. A. MANGELSDORFF, L.R.A.M., A.R.C.M., Pianist, Coaches for DIPLOMAS in PIANOFORTE PLAYING and TEACHING. Paper work, postal. Address, Atherstone.

DR. MARCHANT, Mus.D., Oxon., F.R.C.O., (Author of "500 Fugue Subjects and Answers," Novello's Primers, No. 35), &c., PREPARES CANDIDATES for all Musical Examinations by Post. 10, Glebe Crescent, Stirling, N.B.

MR. H. H. L. MIDDLETON, Mus.B., F.R.C.O., L.R.A.M., A.R.C.M., makes a SPECIALITY OF COACHING for DEGREES. A.R.C.M., 1895-1902, NINETEEN SUCCESSES; L.R.A.M., 1897-1902, THIRTY-THREE SUCCESSES. Equally good results in R.C.O. and other Examinations. Address—Hazelwood, Dollis Road, Finchley, N.

DR. HAMILTON ROBINSON, Mus. Doc., Dunelm, A.R.A.M., F.R.C.O., Lecturer on Harmony in King's College, Lond., Organist and Choirmaster, St. Stephen's, South Kensington. PIANOFORTE and ORGAN LESSONS, HARMONY, COUNTERPOINT, COMPOSITION, &c., Personally or by Correspondence. Preparation for University, R.C.O., and all other Examinations. Classes. 25, Palliser Road, West Kensington, W.

MR. STRETTON SWANN, Mus. Bac., Dunelm, F.R.C.O., gives LESSONS or prepares for EXAMINATIONS. Personally or by Post. 181, Longley Road, Tooting, S.W.

DR. TAYLOR, Mus.D., Oxon., F.R.C.O., L.T.C.L. (Author of "Vocal Score Reading Exercises" and "Figured Bass and Melody Exercises," for R.C.O. Students), prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, 28, Eastgate, Stafford.

DR. TINDALL, A.T.C.L., COACHES for EXAMS. by Post. Teaches Harmony, &c. *Specialité, Voice Production.* Advice to singers. 192, Sutherland Avenue, W.

MR. ALFRED W. TOMLYN, Mus. Bac. (Durham, 1892), L.Mus.T.C.L. (1888), COACHES for EXAMS. Prospectus, &c., 38, Comiston Road, Edinburgh.

MR. ALLEN GILL, F.R.A.M., attends at 60, Berners Street, for LESSONS in VOICE PRODUCTION, SINGING, and for REPERTOIRE. For terms, apply to 21, Cathcart Hill, N.

THE TRAINING OF ALTOS.—TUITION by MUNRO DAVISON, L.R.A.M. (Singing), F.R.C.O., L.T.C.L., Professor of Singing, G.S.M. Solo Alto, Temple Church, 142, Stroud Green Road, N.

MISS ROSALIE HURST, L.R.A.M.—LESSONS at 121, Victoria Street, S.W., in PIANOFORTE and SINGING, and at 31, Tregarvon Road, Clapham Common.

YOUNG LADY, A.R.C.M. (pupil of Franklin Taylor), takes PUPILS for PIANOFORTE and HARMONY. Good accompanist. Moderate terms. M. H., Novello & Co., Ltd., 1, Berners Street, W.

RESIDENT PUPIL.—Mr. H. A. JEBOUT, F.R.C.O., A.R.C.M. (Org. and Ch.M., Parish Church of St. Mary, Taunton), may have a VACANCY in SEPTEMBER. Preparation for R.C.O. and profession. Large Willis, and private practice organ. Cathedral type of Services. Moderate fees and no premium to one able to take light Services. 1, Belvedere Rd., Taunton.

MUSICAL COMPOSITIONS revised by Mr. THOMAS ADAMS, F.R.C.O., St. Alban's, Holborn, E.C.

THE ORGANIST of Ripon Cathedral can receive an additional ARTICLED PUPIL. Fine four-manual organ, now building. Two daily Choral Services. Annual Festival. Recitals, &c. Beautiful district and bracing climate. Moderate premium to gifted youth. Address, Mr. C. H. Moody, 11, Crescent Parade, Ripon.

LICHFIELD CATHEDRAL CHOIR.—There will be a VACANCY for a LEADING BOY at Midsummer. Candidates must have good voices, and should be between nine and twelve years old. Board, lodging, and education free. Apply, The Rev. M. Hardey, Subchanter, The Close, Lichfield.

ALTO REQUIRED, for All Saints', Margaret Street, W. Salary, £25. Five weeks' holiday in August and September. A good reader indispensable. Address, by letter, stating qualifications, to Mr. W. S. Hoyte, 68, Boundary Road, N.W.

ST. MARTIN-IN-THE-FIELDS, Charing Cross.—ALTO and TENOR WANTED. Light duties. Small salary. Apply, Organist.

TENOR WANTED, for St. Paul's, Grove Park, Chiswick. Sundays, 11.0 and 6.30. Friday practice 8. £10. Apply, by letter, to Organist, 5, Summerfield Avenue, Queen's Pk., W.

TENOR (Solo) REQUIRED, for All Saints', Margaret Street, Salary, £30. Five weeks' holiday in August and September. A good reader indispensable. Address, by letter, stating qualifications, to Mr. W. S. Hoyte, 68, Boundary Road, N.W.

BASS WANTED (Communicant), for Voluntary Choir in East London Church. Expenses. Address, A. Rev. Novello & Co., Ltd., 1, Berners Street, W.

TO CHOIRMASTERS and Others.—A SOPRANO VOCALIST, highly certificated, London and Paris training, is willing to give her SERVICES for purely nominal fee, for good-class concerts, oratorios, or works, during the next few months. Concerning vacant dates, terms, &c., address, Francesca, Novello & Co., Ltd.

TENOR (Church Soloist) desires to join QUARTET or CONCERT PARTY. Apply, Tenor, Novello & Co., Ltd., 1, Berners Street, W.

TENOR and BASS desire ENGAGEMENT in a Choir (could take Solos) and for Concerts. For terms, &c., apply, H. W., Novello & Co., Ltd., 1, Berners Street, W.

ORATORIO, QUARTET and OPERATIC PARTY.—Madame W. H. BURGON informs Conductors and Secretaries of Choral Societies that she is now arranging dates for Season 1902-1903. All communications, Bedford Park, London N.

ORGANIST and CHOIRMASTER WANTED, for Nonconformist Church, South-West London. Member Free Church preferred. Commencing salary, £25. Apply, by letter, enclosing testimonials, Secretary, 1, Herndon Road, Wandsworth.

ORGANIST and CHOIRMASTER WANTED, for the Parish Church, Birr (Parsonstown), Ireland. £50. Very good opening for Tuitions. Good neighbourhood. Applications, with copies of testimonials, to the Churchwarden, Mr. William Hinchy, Main Street, Birr.

REDHILL CONGREGATIONAL CHURCH.—WANTED, ORGANIST and CHOIRMASTER. Apply to Secretary, stating age, qualifications, and salary required. Nonconformist preferred.

ORGANIST and CHOIRMASTER WANTED, Parish Church, Stroud. Salary, £60. Good opening for teaching. Apply before June 9. State age and references, with not more than three recent testimonials. Canon Fox, Vicarage, Stroud, Gloucester.

WANTED, an ORGANIST for R. Catholic Church, on Lancashire coast. Good prospects; healthy district. New three-manual Organ, with engine. Apply, in first instance, to Hy. Ainscough, Organ Builder, Preston.

ORGANIST (Young), desires APPOINTMENT. Near Brighton or London preferred. Good references. Disengaged for deputising. A. J. White, 2, Bridgen Street, Brighton.

ORGANIST would EXCHANGE DUTIES and good house, during August, or first part of September. East or West coast preferred. Apply, A. T. Akeroyd, A.R.C.M., Ilkley, Yorkshire.

HOLIDAY ENGAGEMENT as ORGANIST WANTED by the Organist of the American Church, Nice (late Organist, Wigan Par. Ch.). Engagement for July or August, in return for use of house or apartment for himself and wife, with attendance. Neighbourhood must be pretty, with a river for fishing or boating. Address, J. W. Potter, 22, Queen Street, Deal.

ACCOMPANIST, daughter of Professor of Music, desires ENGAGEMENT, practice or otherwise, preferably with violinist or 'cellist. Has had much experience with violinist. Read anything at sight. Recommendation from Mr. HENRY BIRD Miss N., Novello & Co., Ltd., 1, Berners Street, W.

WANTED, First-class TUNER and SALESMAN. Must be pushing man and willing to canvass. Enclose references and photo. State age and full particulars of experience to Presto, Novello & Co., Ltd., 1, Berners Street, W.

TUNER.—Messrs. Duck, Son, and Pinker, Bath, have a VACANCY on their Staff for a first-class PIANO TUNER. A comfortable and permanent berth for a steady man. Send photo, stating age, and references. A liberal salary and commission paid.

TUNER and REPAIRER, London Factory experience, desires 2 or 3 days per week or month. Trade references; terms moderate. Midlands, 183, Mansfield Road, Nottingham.

EXPERIENCED TUNER seeks RE-ENGAGEMENT. Knowledge of repairs, Pianos, Harmoniums, and American Organs. A., 78, Ashenden Road, Lower Clapton, N.E.

FIRST-CLASS fine TUNER and REPAIRER of PIANOS, ORGANS, and HARMONIUMS desires SITUATION. Aged 32. Married. Tall, and of good address. Apply, A. B., c/o Thompson, 61, Oliver Street, Birkenhead.

WANTED, a smart, gentlemanly Young Man, as COUNTER MANAGER (Paper and Small Goods), with a view to becoming Assistant General Manager. Must be able to read well at sight and play fairly both Pianoforte and Organ. Height not less than 5 ft. 7 in. Age between 25 and 35. Good salary and permanency. Apply, H. B. L., Novello & Co., Ltd., 1, Berners Street, W.

MR. S. A. TRUMAN conducts a High-class SCHOLASTIC AGENCY for LADIES at No. 6, Holles Street, Cavendish Square, London, W., and invites applications from well-qualified Music Mistresses for the following and other VACANCIES:—

SENIOR MUSIC MISTRESS required, as soon as possible, for High School in South Africa. Good qualifications and experience necessary. Salary, £120. Resident; and first-class passage. Apply to Mr. S. A. Truman, as above.

MUSIC MISTRESS, in October, for School in South Africa, Good Pianoforte and Singing (Solo and Class). Wesleyan preferred. Resident, £120. Apply to Mr. S. A. Truman, as above.

MUSIC MISTRESS required, at once, in good Private School. L.R.A.M. or A.R.C.M. or Conservatoire Training. Pianoforte, Singing, elementary Violin. Resident, £60 to £80. Apply to Mr. S. A. Truman, as above.

MUSIC MISTRESS required, June 14, for High School in Cape Colony. Good performer necessary. Resident, £60. Apply to Mr. S. A. Truman, as above.

MUSIC MISTRESS required, in September, for Public School. Pianoforte, Theory, Class-Singing. French or German a recommendation. Resident, £50 to £60. Apply to Mr. S. A. Truman, as above.

CHOIR EXCHANGE. Chief Office: 5, East 14th Street, New York.

Church positions secured in the United States for Organists (Male and Female) and Singers for September, 1902. For terms, address, The John E. Webster Co.

MUSIC ROOMS for TEACHING, at Brighton and Chatham. Comfortable and convenient. Apply, Murdoch and Co., Ltd., 164 and 165, Western Road, Brighton; or, 86 and 88, High Street, Chatham.

SEASIDE HOLIDAYS.—For 18s. 6d. weekly Organist at Devonshire resort will give BOARD-RESIDENCE to ORGANISTS willing to give recitals. Mus. Bac., 50, Clarendon Road, Highgate, London.

EVERY ORGANIST should send for DINHAM, BLYTH & CO.'S Specimens and Price List (free) for Lithographing Anthems, Kyries, Hymn Tunes, &c., from twenty-four Copies and upwards. 27, Fenchurch Street, London. Established 1872.

EXCELLENT PIANOFORTE TEACHING CONNECTION for DISPOSAL, in rapidly growing town in Warwickshire. Price £50. Quantity of new music for disposal; £1 worth for 5s. State whether easy, medium, or difficult is required. Virgil Clavier for sale, good as new, £10. Address, Pianist, Novello & Co., Ltd., 1, Berners Street, W.

AMATEUR COMPOSERS can have copies of their Compositions lithographed, for private circulation or otherwise, from 24 copies and upwards. Mention specimen required (free). Dinham, Blyth and Co., 27, Fenchurch Street, London. Established 1872.

ORGAN PRACTICE.—ORGANISTS can PRACTISE on the Grand four-manual Organ by WILLIS (blown by hydraulic engines controlled from keyboard) in the Concert Hall of the Hampstead Conservatoire. The Hall is warmed by hot water. Specification of the organ, and terms of practice on application to the Secretary, Hampstead Conservatoire, Swiss Cottage, N.W.

N.B.—The Conservatoire is eight minutes by rail from Baker Street, Metropolitan Railway. Trains every ten minutes.

NEW ORGAN STUDIO, with Three-manual PIPE ORGAN, blown by water. Terms for Practice, 1s. per hour. At Smyth's Music Depot, 54, London Road, Forest Hill, S.E.

ORGAN for SALE.—Three manuals and pedals, 17 stops, 4 composition pedals. With or without hydraulic engine. 343, Coldharbour Lane, Brixton.

ORGAN for SALE (Tubular). Compass, CC to G, 56 notes; 8 stops on the great organ, 9 stops on the swell organ, 2 stops on pedal organ; couplers and pistons. Can be seen at A. Hunter and Son's, 65A, High Street, Clapham, S.W.

FOR SALE, CHAMBER ORGAN. 2 manuals. 6 stops, great organ, 5 on swell, 3 pedal, 8 pneumatic pistons. Built by TRICE, Genoa, 1890. Solid oak case. Cost about £700. In use only a short time. Miss Klugh, Duchy Court, Harrogate.

PIPE ORGANS.—Seven ORGANS, with one or two manuals, for SALE, from £35. Specifications, photos, &c., from White and Sennance, Grantham.

ORGAN (offers invited for, room wanted), three-manual and pedal, 20 stops; suitable for chamber or small church. Good condition; oak case. Would entertain Mustel Organ part exchange. View by appointment only. Full particulars, Diapason, 72, Park Road, Kingston-on-Thames.

TWO-MANUAL PIPE-ORGAN, £165, 10 ft. high. Imposing speaking front. Manuals, CC to A; pedals, CCC to F. 18 stops. Splendid tone; perfect order. Stoneham, 52, Hazlewood Crescent, Westbourne Park Station, London. Appointments.

TWO-MANUAL and PEDAL ORGANS, at Bargain Prices for Cash. A 150-guinea two-manual and pedal, 13 sets, 4 couplers, 50 guineas; a £276 two-manual and pedal "Mason and Hamlin," 23 stops, 13 sets, 75 guineas; a three-manual and pedal ditto, 21 sets, 30 stops. Also several large Organs and Harmoniums, by Estey, Bell, Karn, Alexandre, Debain, &c., at one-third usual price. Every instrument guaranteed. Packing or carriage free. Inspection invited. Messrs. Stagg and Sons, 56, Red Lion Street, Holborn.

TWO- and Three-manual CHURCH ORGANS, 12 and 27 stops. Great organ and pedals. Tubular pneumatic, modern compass. Estimates free. W. E. Richardson and Sons, Central Organ Works, Hulme, Manchester.

ORGANS (New and Second-hand) for SALE. Various prices. Instruments built for Church or Chamber, from £50, on up-to-date principles, at Bedwell and Son's, Cambridge Organ Works, Cambridge.

RELIABLE SECOND-HAND ORGANS for SALE. One, Two, and Three Manuals and Pedals. Prices from £45 to £500. Particulars on application. Gray and Davison, 6, Pratt Street, Camden Town, N.W. Organ Builders to Her late Majesty the Queen and H.R.H. Prince Consort. Established 1750.

MODERN-BUILT ORGANS for SALE.—Three Manuals (CC to G) and Pedals (CCC to F), 34 stops (open for inspection in London Church), £420. Three-manual and Pedal Chamber Organ. Height, 10 ft. 10 inches; part pneumatic. Open to offer. Two manuals and pedals, 15 stops, each, £175 and £150. One manual and pedals, 7 stops, £17. Inspection invited.

EUSTACE INGRAM, Organ Builder.

Only Address, 36r, Liverpool Road, London, N.

9 GUINEAS.—AMERICAN ORGAN (list price, 20 guineas), 11 stops, including two knee-stops and the beautiful solo stops, voix celeste and vox humana; two octave couplers, handsome high case; in use about four months; ten years' warranty; easy terms arranged. Packing and carriage free. Approval. Full price paid will be allowed within three years if exchanged for a higher-class instrument. D'Almaine and Co. (established 117 years), 91, Finsbury Pavement, E.C. Open till 7. Saturdays, 3.

ORGAN PEDALS to PIANOS.—New method of Attachment by TUBULAR PNEUMATIC. This action surpasses all mechanical actions for prompt and Organ-like Touch. It is less expensive, easier to attach, and does not injure the most delicate Pianoforte. Prospectus and price list free. Apply to Norman and Beard, Ltd., 11, Queen Victoria Street, E.C.

ELECTRIC BLOWING. The Swanton £50 Challenge is still unaccepted. See current No. of *Musical Opinion*.

GAS ENGINE BLOWING.

COMPOUND CENTRIFUGAL ORGAN BLOWER.

This ingenious apparatus, which generates wind by a novel application of Centrifugal Force, supersedes all other devices for Rotary Blowing—including that abomination, the noisy and objectionable Fan.

The object aimed at is to provide a Wind Generator, running at a constant speed—and a slow one—no matter what the demands on the wind. That this problem has at last been satisfactorily solved is the unanimous verdict of the numerous persons who have inspected it (as you are invited to do) in operation at my factory at Stepney, six minutes from City.

It is self-controlled. Its speed is slow and constant. Its wind supply is entirely and absolutely automatic. It is almost noiseless. It takes small space. It is simple. It is low in first cost. It is low in running cost.

If you cannot call to see it at work, a dainty Brochure is yours for the asking.

HUGH SWANTON,

THE LEADING SPECIALIST IN ORGAN BLOWING.

Sole Agent for Ross Valve Company, New York.

79, WHITEHORSE STREET, STEPNEY, LONDON, E.

ORGAN-BLOWING INSTALLATIONS IN OPERATION:—

St. Paul's Cathedral, London.

Milan Cathedral.

Dublin Cathedral.

Norwich Cathedral.

Llandaff Cathedral.

Armidale Cathedral (N.S.W.).

Dundalk Cathedral.

And several hundreds of others.

THE OLD FIRM.

P. CONACHER & CO.,

Organ Builders,

SPRINGWOOD WORKS,

HUDDERSFIELD.

TWO GOLD MEDALS.

NICHOLSON AND CO.,

ORGAN BUILDERS,

PALACE YARD, WORCESTER.

(ESTABLISHED 1841.)

Specifications and Estimates sent free.

15 GUINEAS.—PIANO ("Empress" Model), solid iron-frame upright grand (list price, 35 guineas); full compass, full trichord, French check action, &c.; in handsomely carved walnut wood case, four feet two inches in height; in use only six months; sent on approval, carriage paid, to any part of the United Kingdom; ten years' warranty; easy terms arranged; full price paid will be allowed if exchanged for a higher-class instrument within three years. D'Almaine and Co. (established 117 years), 91, Finsbury Pavement, City. Open till 7. Saturdays, 3.

BROADWOOD small BOUDOIR GRAND PIANO, slightly used, 45 gns.; cost 130 gns. Also small UPRIGHT, by CHALEN & SON, 16 gns. Both iron-framed and 7-octaves. View at Mr. Fieldwick's (Organist of St. John's), Cromer House, Putney.

Auction Rooms, specially for the Sale of Musical Property.

MESSRS. PUTTICK and SIMPSON, Auctioneers, 7, Leicester Square, London, W.C., hold SPECIAL SALES of MUSICAL INSTRUMENTS on or about the 20th of every month. Sales of Musical Libraries, Music Plates, and Copyrights. Trade Stocks, Manufacturers' Plant, &c., are held as occasion may require. Valuations for Probate or Legacy Duty, or for Public or Private Sale. Terms on application.

TO COMPOSERS.

MARRIOTT AND WILLIAMS,
MUSIC PUBLISHERS,

92, GREAT PORTLAND STREET, LONDON, W.,
Undertake the Revising, Engraving, and Publishing of Authors' Musical Works in the very Best Style and at the lowest charges. The Finest Paper used and the Best Workmanship in the trade. Estimates free on receipt of MSS. Composers' works included in list without extra charge.

PRIVATE ROOMS FOR PRACTICE AND TEACHING.
Lessons by competent Professors given in every branch of Music, Vocal and Instrumental.

(No. 52. Novello and Co.'s Music Primers.)

A DESCRIPTION AND HISTORY

OF THE

PIANOFORTE

AND OF THE

OLDER KEYBOARD STRINGED INSTRUMENTS

BY

A. J. HIPKINS, F.S.A.

Author of the Articles on the Pianoforte in the "Dictionary of Music and Musicians" and in the "Encyclopædia Britannica," also of "Musical Instruments, Historic, Rare and Unique."

THE WOOD ENGRAVINGS BY JOHN HIPKINS.

Price Two Shillings and Sixpence. Paper boards, Three Shillings.

London: NOVELLO AND COMPANY, Limited.

(No. 55. Novello's Music Primers and Educational Series.)

A DICTIONARY

OF

VIOLIN MAKERS

COMPILED FROM THE BEST AUTHORITIES

BY

C. STAINER.

Miss Stainer has here brought together in a concise form a considerable amount of reliable information concerning Violin Makers past and present.

Price Two Shillings.
In paper boards, Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

MUSIC SUITABLE FOR HOSPITAL SUNDAY.

'Let not thine hand be stretched out.'

THE WORDS SELECTED AND THE MUSIC COMPOSED BY

JOHN STAINER.

Price 3d.; Tonic Sol-fa, 1½d.; Words only, 3s. per 100.

MASTER, WHAT SHALL I DO?

SHORT ANTHEM FOR TENOR SOLO AND CHORUS

COMPOSED BY

CHARLES F. BOWES.

Price Three-Halfpence.
Tonic Sol-fa, 1d.

**BLESSED IS THE MAN THAT
PROVIDETH FOR THE SICK**

BY

CUTHBERT HARRIS.

Price Three-Halfpence

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CROWN 8VO, CLOTH GILT, PRICE 3s. 6d.

GOD SAVE THE KING

THE ORIGIN AND HISTORY

OF THE

MUSIC AND WORDS

OF

THE NATIONAL ANTHEM

BY

WILLIAM H. CUMMINGS,

Mus. Doc., Dub., F.S.A., Hon. R.A.M.

WITH TWO PORTRAITS OF DR. JOHN BULL.

LONDON: NOVELLO AND COMPANY, Limited.

Just Published.

A

MODERN SCHOOL for the VIOLIN

BY

AUGUST WILHELMJ

AND

JAMES BROWN.

BOOK 4A.

(FOURTH BOOK OF TECHNICAL PRACTICE.)

Price Two Shillings and Sixpence.

No. 21

(First to Sixth Position).

CONCERTO IN A MINOR

BY

JOHN SEBASTIAN BACH

ARRANGED FOR

VIOLIN AND PIANOFORTE.

Price Two Shillings.

No. 24

(First to Fifth Position).

SONATA IN A

FOR

VIOLIN AND PIANOFORTE

BY

W. A. MOZART.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

THE VILLAGE ORGANIST

NEW NUMBERS (Books 25 to 30) NOW READY.

Book 31.—CORONATION NUMBER. (Just Published.)

Price One Shilling each.

Books 25 to 30 together, forming Volume V., bound in cloth,
price Six Shillings.

Detailed List on application.

NOVELLO'S ANTHEM BOOKS

NEW NUMBERS (Books 7, 8, and 9) NOW READY.

Price One Shilling each. Tonic Sol-fa, Eightpence each.

Detailed List on application.

London: NOVELLO AND COMPANY, Limited.

TRINITY COLLEGE LONDON.

(INSTITUTED 1872.)

President: The Right Hon. LORD COLERIDGE, M.A., K.C.
Warden: EDMUND H. TURPIN, Mus.D.
Registrar: J. GORDON SAUNDERS, Mus.D.

HIGHER EXAMINATIONS IN MUSIC.

THE LATEST TIME FOR ENTERING IS JUNE 21 for the HIGHER EXAMINATIONS as under, taking place at the College in Mandeville Place, June 21 to 29.

These Higher (Professional) Examinations are open to all Persons (whether students of the College or not).

DIPLOMA OF ASSOCIATE IN MUSIC (A.Mus.T.C.L.).
Candidates are required to pass the Matriculation Examination, or an equivalent, and to satisfy the Examiners in the following subjects: Harmony (up to four parts), Counterpoint (three parts), Musical History, and either Choir Training, or Vocal and Aural Physiology, or Elementary Acoustics.

DIPLOMA OF LICENTIATE IN MUSIC (L.Mus.T.C.L.).
Candidates, except in the case of a Graduate in Music of a British University, must previously have obtained the Grade of Associate in Music. The Examination will include the following subjects: Harmony (five parts), Counterpoint (five parts), Double Counterpoint, Imitation, Canon and Fugue, Form and Instrumentation.

HIGHER CERTIFICATES, PRACTICAL DIVISION.
Candidates for the Higher Certificates (Practical or Theoretical) are not required to pass the Matriculation Examination. The subjects of Examination are:—

- i. Pianoforte Playing, with the respective titles of Associate-Pianist (A.T.C.L. Pianist) and Certificated Pianist.
- ii. Organ Playing, with the respective titles of Organ-Associate (A.T.C.L. Organist) and Certificated Organist.
- iii. Solo-Singing, with the respective titles of Associate-Vocalist (A.T.C.L. Vocalist) and Certificated Vocalist.
- iv. Orchestral Instruments, with the respective titles of Associate-Violinist (A.T.C.L. Violinist), &c., &c.

HIGHER CERTIFICATES, THEORETICAL DIVISION.
Subjects: Harmony, Counterpoint, and Choir Training.

PRACTICAL LICENTIATESHIP.
Candidates are required to pass (1) a Practical Examination of Associate Standard, and (2) Examinations in Harmony and Counterpoint, in not more than four parts.

CLERGY EXAMINATION.
An Examination for testing the efficiency of clergy desirous of undertaking "The Priest's Part" chorally.

Regulations and forms may be had from the undersigned.

By order of the Board,

SHELLEY FISHER, Secretary.
Mandeville Place, Manchester Square, W.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

Incorporated by Royal Charter, 1883.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE PRINCE OF WALES, K.G.

Director: Sir C. HUBERT H. PARRY, D.C.L., M.A., Mus. Doc.

Hon. Sec.: CHARLES MORLEY, Esq., M.P.

THE HALF-TERM begins on Monday, June 16.

Syllabus and official Entry Forms, may be obtained at the College, Prince Consort Road, South Kensington.

FRANK POWNALL, Registrar.

Just Published.

PRODUCED BY THE LONDON PHILHARMONIC SOCIETY
ON MAY 29.

CORONATION MARCH

COMPOSED BY

F. H. COWEN.

PIANOFORTE SOLO, PRICE TWO SHILLINGS.

(In the Press.)

Full Score, price 5s.

String Parts, 4s.; Wind Parts, 11s. 3d.

Military Band Arrangement, by DAN GODFREY, Jun.

London: NOVELLO AND COMPANY, Limited.

In the Press.

GIVE THE KING THY JUDGEMENTS

CORONATION ANTHEM

COMPOSED BY

WALTER G. ALCOCK.

London: NOVELLO AND COMPANY, Limited.

John Broadwood & Sons'

LIMITED,

NEW SHORT OVERSTRUNG GRAND

105 GUINEAS.

"MULTUM IN PARVO."

33, GREAT PULTENEY STREET, LONDON, W.

THE LONDON ORGAN SCHOOL AND INTERNATIONAL COLLEGE OF MUSIC,

Established 1865.

22, PRINCES STREET, CAVENDISH SQ., W. (close to Oxford Circus).
Director and Principal: T. H. YORKE TROTTER, M.A., Mus.D., Oxon.
Director of the Violin School: WILHELM SACHSE.

The School is open daily from 9 a.m. till 9 p.m., and provides a THOROUGH EDUCATION for PROFESSIONAL and AMATEUR MUSICIANS. Lessons may begin on any date, and a single subject taken if desired.

PRIVATE LESSONS are given in Harmony, Counterpoint, and Composition; Pianoforte, Organ, Singing, Violin, Viola, Violoncello and Double-Bass; all Wind and other Orchestral Instruments; Choir Training, Elocution and Stage Department, Modern Languages, &c.
DAY AND EVENING CLASSES are held in Harmony and Counterpoint, Musical Dictation, Quartet and Ensemble Playing, and in Elocution (Mr. Charles Fry), and Modern Languages.

The School has two Full Orchestras, a String Orchestra, and two Choral Classes.

The CONCERT ORGAN and two other three-manual Instruments are available for practice.

Prospectus on application to the Secretary.

GOD SAVE THE KING

ARRANGED BY

EDWARD ELGAR.

Price Threepence.

Tonic Sol-fa, 1d. Full Score and Band Parts (in the Press).

London: NOVELLO AND COMPANY, LIMITED.

BOSWORTH EDITION.

DEDICATED, BY GRACIOUS PERMISSION, TO HIS MAJESTY KING EDWARD VII., AND TO BE PERFORMED AT THE CORONATION AT WESTMINSTER ABBEY.

CORONATION MARCH

BY

ALEX. C. MACKENZIE.

The following Arrangements are ready, and may be ordered at once:—

PIANO SOLO, 2s. net. PIANO DUET, 2s. 6d. net.

MILITARY BAND (Hawkes and Son).

FULL ORCHESTRA, 6s. 6d. net; Score, 3s. 6d. net.

ORGAN SOLO, 2s. net (in the Press).

Sunday Times says: "The principal theme is a fine bold melody, which asserts itself in an inspiring and determined manner. The melody of the trio is hymn-like in character and exceedingly broad and impressive. The March had a most enthusiastic reception on Monday last, and will doubtless become one of the best known compositions of the Scottish composer."

The Outlook, May 10, says: "This is far and away the best of all the Marches so far published in honour of King Edward's crowning."

Daily Telegraph, May 13, says: "We must declare Sir Alexander Mackenzie's March to be, in our opinion, a distinct success. . . . Worthy of the supreme distinction which awaits it in Westminster Abbey."

OSCAR BERINGER

Daily Technical Studies, 6s. net.

New and enlarged Scale and Arpeggio Manual, 2s. net.

READY SHORTLY.

PIANOFORTE TUTOR

4s. net.

In this work, Mr. Beringer has gone entirely out of the beaten track and produced an elementary method on quite a novel system, the originality and simplicity of which should certainly prove of immense interest to the profession.

BOSWORTH EDITION.

ŠEVČÍK VIOLIN METHOD.

The School for beginners will be shortly issued in two Books, at 3s. each.

BOSWORTH AND CO.

LONDON, LEIPZIG, PARIS, VIENNA.

THE MUSICAL TIMES

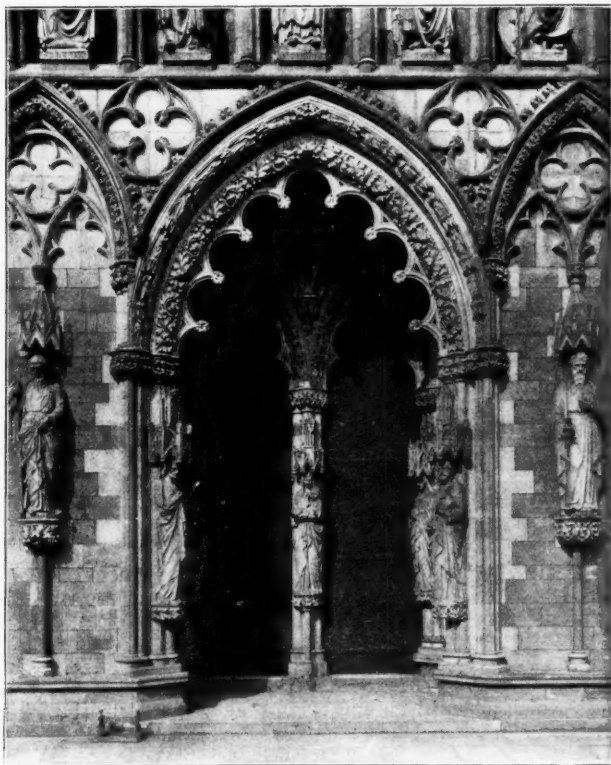
AND SINGING-CLASS CIRCULAR.

JUNE 1, 1902.

A VISIT TO LICHFIELD.

The 'Ladies of the Vale,' in their tripartite beauty, constitute the glory of Lichfield. They may be seen from afar, but before making their closer acquaintance the visitor to the ancient city perchance wends his way to the market-place. Here he will gaze upon and visit the house in which Dr. Samuel Johnson was born nearly two hundred years ago. His father, Michael Johnson, was a bookseller, and, in the year of his son's birth, sheriff of the county. He set up a bookstall at neighbouring towns on market-days. Among the places thus favoured was Birmingham, which at that time was unable to maintain a separate bookseller. One of Master Sam's schoolfellows at the Grammar School was David Garrick, whose parents resided in the city. The old house in which the great lexicographer drew his first breath has happily become public property. In walking through the rooms one becomes deeply interested in various relics, portraits, &c., which intensify the Johnsonian associations of the place. A visit to genial Alderman Lomax, an enthusiastic antiquary and admirer of Boswell's hero, enables us to handle the wedding-ring of Mrs. Johnson, twenty years the senior of her learned spouse, which Johnson himself wore after her death. And among other treasures inspected in the same house are two of the old doctor's tea-spoons. 'A hardened and shameless teadrinker,' Johnson called himself, who 'with tea amuses the evenings, with tea solaces the midnights, and with tea welcomes the mornings.' One of his teapots held two quarts, and he professed to have consumed five and twenty cups of the fragrant beverage at one sitting! No wonder that Mrs. Thrale boiled over with indignation at having to sit up till four o'clock in the morning making tea for the great dictionary-maker. Other Lichfield associations are connected with Ashmole, founder of the Ashmolean Museum at Oxford, a native; and Erasmus Darwin, grandfather of the great naturalist, who for many years practised as a doctor in the ancient city.

But the 'Ladies of the Vale'—in other words, the trio of spires adorning the Cathedral—claim our attention. Unlike the exterior grey-stone sombreness of similar fanes, that of Lichfield is characterised by a warmth of colour supplied by the red stone of its structure. This beautiful sanctuary was built at various times in the thirteenth century and in the early part of the fourteenth. Its architecture includes the rigid simplicity of the Early English (transepts and choir), Early Decorated with its geometrical tracery (nave), and the gorgeousness of the completely evolved Decorated style, as seen in the



THE WEST DOOR, LICHFIELD CATHEDRAL.

(Photograph by the Photochrom Co., Ltd.)

Lady Chapel and Presbytery. As Lichfield is a Cathedral of the old foundation, there are no monastical buildings or cloisters. The wonderful West Front, quite Continental in appearance, took a long time to build. Our illustrations show the richness and extent of its decorations, with niches filled with figures representing Bible characters, saints, kings, bishops, and others. A full list of these is given in the excellent 'Hand-guide to the Cathedral' compiled by the senior and well-informed verger, Mr. C. Harradine. The exquisite beauty of the West door is not the least remarkable feature of this magnificent exterior.

The Cathedral is dedicated to St. Mary and St. Chad; the latter founded in 664 the diocese of Lichfield. The muniments of the chapter contain a list of 'goods,' dated 1345 or 1346, which include 'the head of Blessed Chad, in a certain painted wooden case; also an arm of Blessed Chad; also bones of the said saint, in a certain portable shrine.' The most valuable treasure in the library is the *Textus S. Cædæ*, generally known as 'St. Chad's Gospels,' an Irish manuscript of about the end of the seventh century. It is now exhibited in a glass case in the Lady Chapel. The Cathedral suffered terribly from the siege of Lichfield in 1643. The fabric was much injured, all the stained glass destroyed, and the great steeple blown down. The Parliamentary soldiers 'daily hunted a cat with hounds through the church, delighting themselves with the echo from the goodly vaulted roof.' The damage, estimated at £14,000, included 'a pair of organs broke in pieces, £200.' The name of Bishop Hacket (1661-1671) must be held in reverent remembrance for his restorative



THE COMMON SEAL OF THE CORPORATION OF VICARS, LICHFIELD CATHEDRAL.

zeal, which included the gift of an organ valued at £600. Bishop Hacket was a wit. When a gentleman said to him that 'hell was paved with bishops' skulls,' the facetious divine entreated his informant to tread lightly over his!

The chief features of interest in the Cathedral include the charming old glass in the Lady Chapel, which, by-the-way, is not a separate house of prayer, but is contained in the main building. Much of that glass came from the dissolved Abbey of Herkenrode, near Liège, and the remainder had been deposited in Messrs. Christie's cellars for many years previous to its becoming the property of the dean and chapter. Chantry's famous monument 'The sleeping children' naturally attracts attention as 'an intimate consciousness of the expression of natural things.' The magnificent restoration of the Cathedral—begun by Mr. (afterwards Sir) G. Gilbert Scott in 1856—

has just been completed by the filling-in of the niches on either side of the 1863 reredos with statues.* The Communion Plate, mostly of the Restoration period, includes a beautifully-wrought flagon and cover. St. Chad's Chapel, long used as a muniment room, was reverently restored at the cost of the present Dean in 1897. The Early English tracery of the windows in this quiet sanctuary is very beautiful.

The Cathedral library is not only admirably kept,—as, indeed, is the entire edifice—but there is a well-compiled catalogue. It contains seven of the ten vocal parts of 'Barnard's Church Music' (1641). The handwriting of Dr. Johnson can be seen in some annotations made during the progress of the great dictionary, in a volume of sermons by Dr. South. The word 'settle' is therein printed with only one 't'; Johnson adds a second 't' in the margin, which evidently settled 'settle'—no contradictionary, as Tom Hood would say.

Attention may now be directed to some matters musical. First, in regard to the organ. In the year 1634 three tourists who visited Lichfield recorded that 'the organs were deep and sweet, their anthems we were much delighted with, and of the voyces, 2 Trebles, 2 Counter-tenors, and 2 Bases, that equally on each side of the Quire most melodiously acted and performed their parts.' This 'deep and sweet' instrument does not however seem to have met all requirements, for in 1639 'Robert Dallam, of the Covent Garden and cittie of Westminster,' agreed with 'the Deane & Chapter' to build an organ for the sum of '£300 & £15 of lawfull English money.' The specification stated 'that evrie one of the said stopps shall have and containe 51 pipes a piece.' Bishop Hacket's organ (*circa* 1661) was obtained by the contributions of ladies. The Bishop wrote: 'An organ is bespoke at £600 price, to be call'd the Ladies' Organ, because none but the honourable and the most pious of that sex shall contribute to that sum.' The names of the subscribers were inscribed on the instrument, *e.g.*, 'Illustrissima heroina Francisca ducissima Somersetensis,' and others.

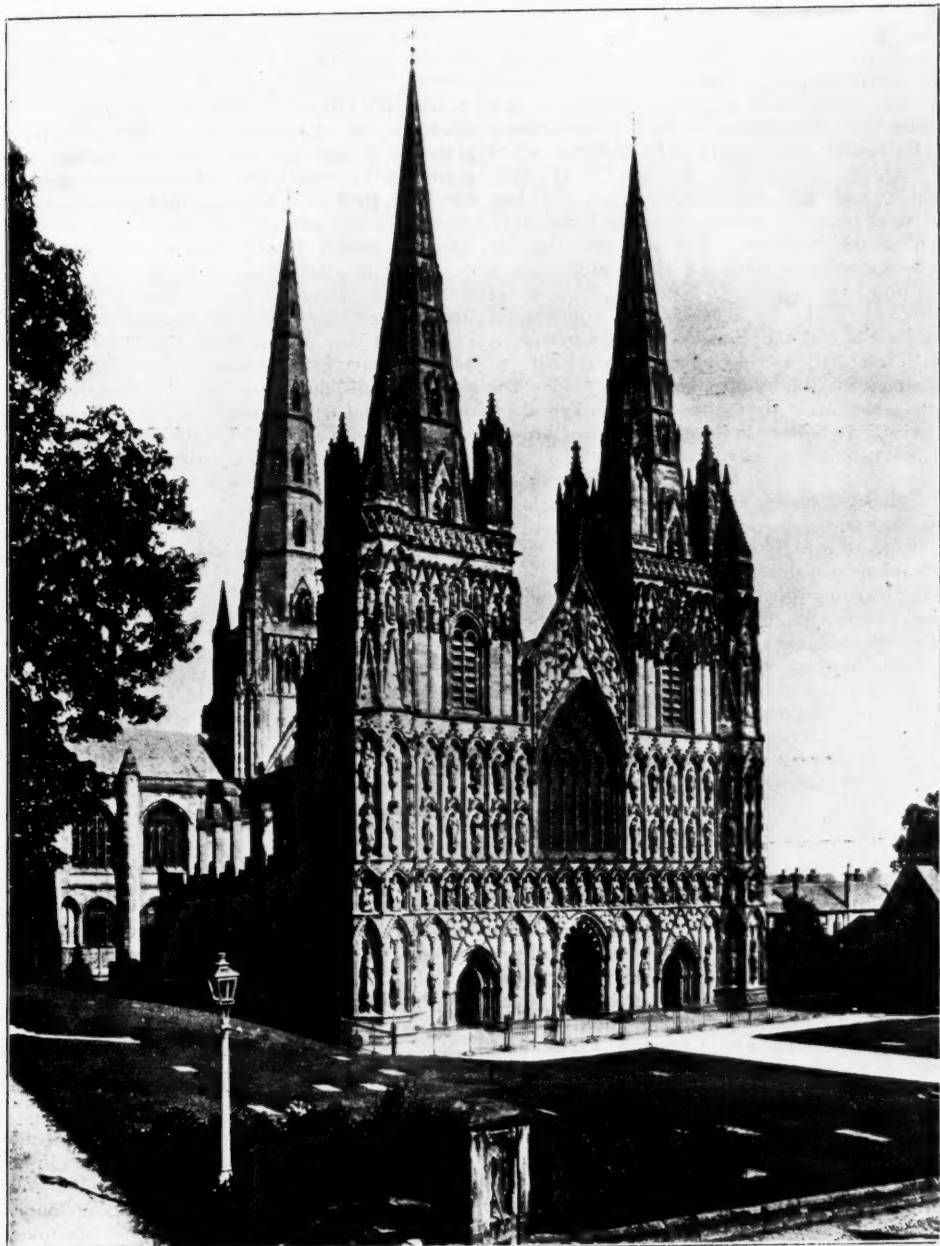
The Cathedral accounts show some curious payments, *e.g.* :—

Michaelmas, 1677.	For mending the little organ and id. for dyet	6s. od.
Michaelmas, 1680.	For mending the church cushions and organ	2s. od.

It would be interesting to know how the latter payment was proportioned.

In 1713 Christian Smith, of the parish of St. Andrew's, Holborn,—an organ-builder concerning whom very little is known—made certain proposals for repairing the organ and for making it 'regularly pitch'd by sinking the tone a note lower.' One of his estimates concludes with the following naïve condition: 'This is the

* The story of the restoration, which covers altogether a period of nearly half-a-century, has been interestingly told by Canon Lonsdale, the venerable and senior member of the Chapter, in his 'Recollections of Work done in and upon Lichfield Cathedral from 1856 to 1894.'



(Photograph by the Photochrom Co., Ltd.)

Lichfield Cathedral.

lowest price I can take, except I wrong both myself and my family.' The next organ-builder who appeared on the scene was Schwarbrook, in 1740. Half-a-century later the renowned Samuel Green, of Isleworth, rebuilt the organ, adding much new material. This instrument is now in Armitage Church, near Lichfield. The correspondence between old Green and the Dean and Chapter relating to the erection of the organ is preserved among the Cathedral muniments. In this he refers to 'which road the waggon had best travel'; and he enigmatically adds: 'I beg your next may not be too *severe*, as I feel very much on the occasion.' He also says that he has been 'afflicted with the rheumatism for a long time, but am now, thank God, in good health.' Prior to the year 1856 the organ stood on the screen at the entrance to the Choir. In 1884, Messrs. Hill and Son entirely rebuilt the instrument originally built by Holdich, in 1861, for the re-opening of the restored Cathedral in that year; it is now an organ of four manuals and sixty-six stops. Its position in the aisle of the north transept is very unsatisfactory for accompanying the ordinary services, though the tone tells with excellent effect in the nave of the Cathedral. The console is placed under the first northern arch of the Choir.

The statutes governing the corporation of Vicars—clerical and lay—are of the time of Bishop Hacket, revised by subsequent Bishops. The emoluments of the vicars, both priest and lay, are the same, about £160 per annum, and these offices are freehold. John Saville, a vicar-choral of forty-eight years' standing (and singing) is buried in the Cathedral, and his monument has a poetic inscription written by Ann Seward, 'the Swan of Lichfield.' It concludes thus:—

Sleep then, pale mortal frame, in yon low shrine,
Till angels wake thee with a note like thine.

In former days the lay-vicars read the first lesson at morning and evening prayer, and to this day the Litany is sung, a *duetto*, and, of course, in unison, by a priest and lay vicar. Five settings of the Litany are in regular use—Tallis, The Common, Loosemore, King, and Wanless: the three last named, edited by Mr. John B. Lott, have recently been published. There are ten lay-vicars, one of them being organist. We give (on p. 370) a facsimile of the common seal of their corporation, which dates back to the year 1240. The choristers are twenty in number, ten of the boys being probationers. They are all, including the five 'imported' young gentlemen (non-resident in Lichfield) under the care of the choristers' schoolmaster, Mr. Charles Hobley. Among old boys of recent years there may be mentioned the names of Dr. J. C. Culwick, of Dublin; Dr. A. B. Plant, of Burton-on-Trent; Mr. George Leake, of Southampton; and Mr. C. J. Wood, of Wellingborough, all of whom were pupils of

the late Mr. Thomas Bedsmore. Mr. H. Rose, organist of Tamworth Parish Church, is the assistant organist.

In regard to that important functionary in a cathedral—the organist. His statutable salary is £4 per annum! but this is augmented by his emoluments as a lay-vicar and from other sources. According to Mr. John E. West's 'Cathedral Organists,' the first recorded chief-musician at Lichfield was Michael Este, probably a son of the famous printer and publisher Thomas Este. His motets so pleased the Bishop of Lincoln that that prelate settled upon him an annuity for life! To Michael Este succeeded Henry Hinde, who had as a pupil Elias Ashmole, the founder of the Ashmolean Museum at Oxford; he records that Hinde 'taught me the virginets and organ.' It appears that no less than three Lambs next held the office in succession.

The most distinguished of the old-time organists of Lichfield was Dr. John Alcock, who held the post from 1750-60, though he continued a vicar-choral until his death in 1806, at the age of ninety-one. He was educated in the choir of St. Paul's, his master being, as he records, 'the ingenious Mr. Charles King.' Alcock was the author of a very scarce book, entitled:—

Divine Harmony; or a collection of fifty-five Double and Single Chants, for Four voices, as they are sung at the Cathedral of Lichfield. Compos'd by JOHN ALCOCK, Organist, Vicar, and Master of the Children of that Cathedral.

Printed for the Author, and M. Broome, Musick-engraver in Birmingham, and sold by them; Mr. Cross and Mr. Philips, Musick-Sellers at Oxford; Mr. Bailey, Bookseller at Lichfield; and T. Aris, printer in Birmingham, 1752. (Price One Shilling.)

The Preface concludes thus:—

May all those who are so happy as to be the immediate Servants of God's House, not only sing Praises lustily unto the Lord with a good Courage, but also sing Praises unto him with Understanding, is the earnest Prayer of,
Their well-wisher and Servant,

Lichfield Clofe, JOHN ALCOCK.

Aug. 31, 1752.

N.B.—Where there are double Notes, the Performer may fing which he thinks best.

Divine Harmony contains fifty-five chants of a florid nature, and they are printed in crotchets; but as some of the bass notes are embellished with the sign for a shake, such crotchet notes perforce become quavery in the singing thereof. Following upon the final chant comes this quaint direction:—

N.B.—Thofe two laft, may be accompanied with all sorts of Instruments.

It appears that Alcock anticipated Greene and Boyce in a proposal to print a collection of Cathedral music. In a circular, dated August 2, 1752, after referring to the inaccuracies that

were to be found in the then existing manuscript copies, the old Doctor says :—

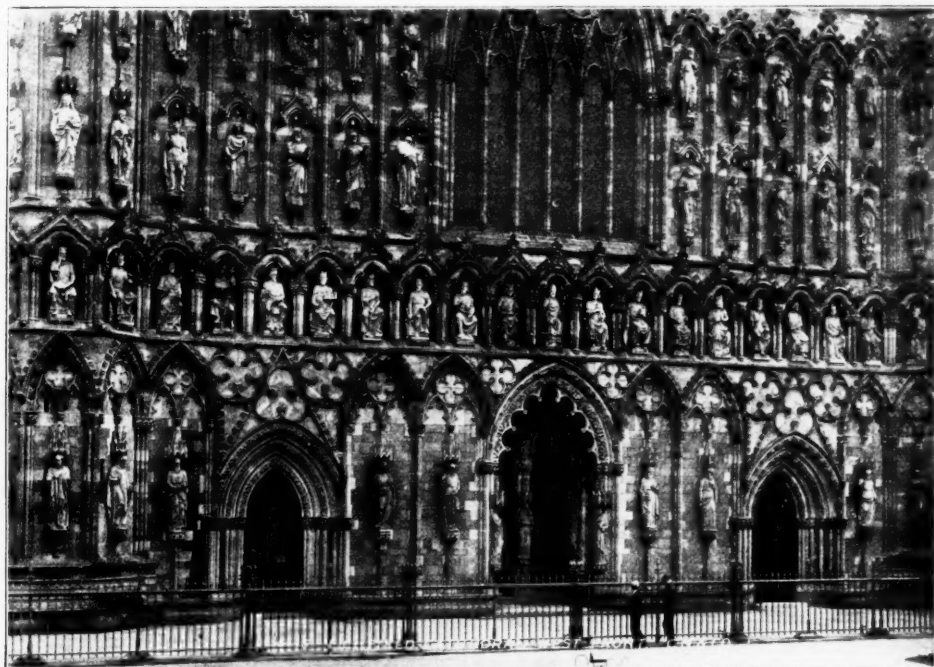
My intention is, to publish several of the choicest ancient and modern *Services* completely in *Score*, (and figur'd for the *Organ*) one every Quarter of a Year, as I have now by me an exceeding valuable Collection of them. The Price of each *Service* will seldom exceed *Three Shillings*, and sometimes will not be so much.

He then adds that the selection will include 'Mr. Tallis's, Mr. Bird's (in all the *Six Parts*;) Dr. Gibbons's: These will be *Transposed* one *Note* higher. After stating his 'design to publish

Alcock, who was buried in the Cathedral, is said to have written a novel, entitled 'The Life of Miss Fanny Brown,' but all attempts of the present writer to trace this work of fiction have failed.

A footnote in the preface to his own anthems, issued in 1771, is too amusing not to be quoted in full :—

'Tis incredible what a number of base Artifices have been practiced by some People belonging to this Cathedral, in Order to prejudice me, in my Profession, and distress my Family, for no cause whatever: Nay, even my Son,* as soon as ever he began to play for me, was turned out from being a chorister, tho' he had been in the choir but



THE WEST FRONT, LICHFIELD CATHEDRAL.

(Photograph by the Photochrom Co., Ltd.)

a Collection of the best *Anthems* now extant, that were never printed,' Alcock naïvely adds :—

But as I imagine many Persons will be glad to see in what Manner these *Services* are to be done, I intend, by Way of Specimen, to print one of mine, as it is performed at *New-College*, and *Magdalen College*, in Oxford.

This service, published in 1753, was composed by Alcock in 1732, as he tells us, 'before I was fifteen years of age.' It was once a favourite at St. Paul's Cathedral. He relinquished his project of publishing a collection of cathedral music upon hearing of a similar intention on the part of Dr. Greene (afterwards Boyce's), and he generously handed over his collected material to that worthy musician. He also composed other church music, songs, and instrumental pieces.

two Years, and his Voice, (which was a very useful one,) not the least fallen; when many of the Lads are continued in their Places, for *ten, twelve, or fourteen Years*, and long after their Voices are broke: Also, tho' he always officiated for me, yet I forfeited the same Money, when I went out of Town, as if the Duty had been totally neglected; Albeit the Salary then was only four Pounds per annum, besides the Vicar's Place; and there was much more Duty when I was Organist, than now, being obliged always to play a Voluntary after Morning, and Evening Prayers, even in the severest cold Weather, when, very often, there was only one Vicar, who read the Service, and an Old Woman at Church, besides the Choristers; which not only brought, but fix'd the Rheumatism so strongly upon me, that I am seldom free from Pain, and sometimes confin'd to my Bed, for eight or ten Days together, tho' I never had the least Complaint of that Kind, till then :

* This must have been John Alcock, Mus.B., Oxon., who became Organist of St. Mary Magdalen, Newark-on-Trent, in 1738, and of the Parish Church, Walsall, in 1773, and who died in 1791.

and no Body can live more regular than I have always done, as every one of my Acquaintance, can testify: I likewise play'd the Organ all *Paffion-Week*, (except *Good-Friday*;) both which Customs, have ever since, been discontinued. All the Time I was Organist, which was



DR. JOHN ALCOCK.

ORGANIST OF LICHFIELD CATHEDRAL FROM 1750 TO 1760.

upwards of Ten Years, there was not a Book in the Organ-loft fit for Use, but what I bought, or wrote myself, (for which I never was paid one Halfpenny,) and yet there have been as many Books purchased, within these few Years, as have cost, at least, Thirty Guineas.

Oh, 'tis excellent
To have a Giant's strength; but it is tyrannous
To use it like a Giant.—*Shakespeare*.

Mr. John S. Bumpus has in his collection the following letter, written by Dr. Alcock to Dr. Arnold, 'organist of his Majesty's Chapel Royal, &c., near Charles Street, Westminster':—

November 3, 1795.

Dear, and worthy Sir!

I arrived at my old lodgings, Mrs. Cunningham's Tea Warehouse, No. 25, Upper Seymour Street, the corner of Adam's Street, Portman's Square, last Friday sen'night, late at night, and should have done myself the pleasure of writing to you before now, but have been very indifferent ever since.

I have brought the plate of Mr. Byrd's Canon which I promised you, and the other Gentlemen of the Society of Musical Graduates,* to make a present of, and shall be glad if you will be so kind as to let your man fetch it, as I have no person I chuse to trust it with. I shall be extremely happy to meet you, and the rest of the Gentlemen when it is my friend's Dr. Dupuis's treat, as it is the nearest to me, I having been dangerously ill ever since Christmas.

Mr. Saville gives his most respectful compliments to you, and desired me to tell you that if you will send him

the whole account (I think he said of our Dean's three sets and his own), he will send you a draft for the money, the first convenient opportunity.

I find Mr. Cooper has not, as yet, paid his subscription money. He now lives in Gray's-Inn-Place, the end of Warwick Court, opposite Turn-Style, Holborn. He dines at home every day at four o'clock and drinks tea before he goes to the office again, which is just by.

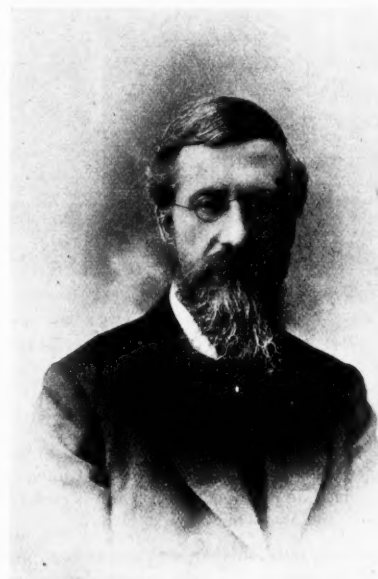
I am, Dear Sir,

Your most unfeigned, and very humble servant,

JOHN ALCOCK.

P.S. Pray be so kind as to present my most respectful compliments to all my worthy friends that you meet with. I heartily wish you and your family health and long life. I am now four-score (and six months) years of age, being born April the 11th, 1715, and come to spend this winter in my native place.

After Alcock came one William Brown, buried in the Cathedral behind the organ, and to him succeeded Samuel Spofforth, a brother of Reginald of that ilk, the celebrated glee composer. His double chant in G was once a favourite, and he is buried at the east end of the Lady Chapel, his resting-place, discovered by Mr. John S. Bumpus, being marked with only his initials and dates on a square blue flagstone. Spofforth held the post for fifty-seven years. Thomas Bedmore came next—1864 to 1881. He is buried in the Cathedral Close, and there is a handsome memorial brass to him on the wall of the North Choir Aisle.



MR. JOHN B. LOTT, MUS. BAC.,

ORGANIST OF LICHFIELD CATHEDRAL.

(Photograph by Varney, Lichfield.)

Mr. John Browning Lott, Mus. Bac., Oxon., the present organist (of whom we give a portrait), was born at Faversham, November 7, 1849. He was a chorister, and subsequently assistant organist

* For an article on this Society, see THE MUSICAL TIMES for December, 1892, p. 713.

of Canterbury Cathedral. He studied under T. E. Jones and Dr. Longhurst, both of Canterbury, and held the organistship of St. Dunstan's and St. Paul's Churches in that city. In 1875 he became organist of Margate Parish Church, and in 1881, on the death of Bedsmore, he began his beneficent reign at Lichfield Cathedral. Mr. Lott has worthily maintained a high standard in the discharge of his duties during these twenty-one years, and has devoted himself heart and soul to the stately fane he serves so well. As conductor of the great Diocesan Festivals he has shown great ability—administrative and musical—and the absence of friction with the varied elements which go to make up cathedral life speaks well for his tactful resourcefulness and good musicianship.

In conclusion it must not be forgotten that the diocese of Lichfield took the lead in forming a Diocesan Choral Association. The late Sir Frederick Ouseley was the first Precentor, and wrote some things specially for the Association. The first Festival of the kind held in a cathedral took place at Lichfield on October 14, 1856, when twenty-six choirs from Staffordshire parishes took part. Last year no less than 1,013 voices, accompanied by six brass instruments and drums, took part under the direction of Mr. Lott, with remarkable success. The good work inaugurated nearly half-a-century ago has borne fruit all over the country. To Lichfield, the seed-sower, is the honour due.

In the preparation of this by no means exhaustive article on Lichfield, its Cathedral, and the music thereof, full acknowledgment must be made of the kind help rendered by the subchanter, the Rev. Montague Hardey, Mr. John B. Lott, and Mr. John S. Bumpus.

DOTTED CROTCHET.

MUSIC AT THE ROYAL ACADEMY EXHIBITION.

It is always dangerous to generalise, and particularly so concerning the Royal Academy Exhibition, one's general impression of which depends largely upon external circumstances—as mundane and extra-artistic as the state of the digestion or the condition of the liver. My present object, however, has nothing to do with artistic merit, it is rather to take the more commonplace standpoint, and deal with pictures and statuary solely with regard to their subjects. From this aspect, then, the only generalisation I shall indulge in is that a certain compliment to the art of music may be deduced from the apparent satisfaction ladies feel in having their portraits painted in association with the family pianoforte. No doubt it supplies a motive to the picture, this introduction of the typical domestic instrument, and the familiar feelings of anticipating 'a little music,' and of relief when it is over, recur in contemplating these portraits. As

it happens, two of them are among the good things of the Exhibition, Mr. Walter Osborne's graceful and refined portrait of Mrs. C. Litton Falkiner (214), and Mr. J. M. Swan's of Mrs. Alexander C. Ionides (102), in which, by-the-way, the painter has taken the unusual course of reproducing with such precision the music on the desk that it could be identified by the curious. As prizes for accomplishing useless feats are so much the rage, perhaps one may be offered for the elucidation of this problem. Miss Gwendolen Hughes (117), as portrayed by Mr. N. Denholm Davis, is a third instance that occurs of one of these pianoforte portraits. By way of a masculine complement to them, one gentleman, Mr. A. Payne Garnett (385), has elected to be painted by Mr. Leicester Burrows handling his favourite instrument, the violoncello, otherwise sitters of his sex do not seem to have identified themselves with music in any way.

One or two well-known musicians have been immortalized in paint or bronze. The second picture in the catalogue is a portrait by Mr. Solomon J. Solomon of Madame Blanche Marchesi, excellent not only as a picture, and as an admirable representation of the texture and sheen of flesh—if I may for a moment diverge into art criticism—but as a likeness that conveys very happily the gracious charm of the original. No less excellent a piece of portraiture, indeed, one of the best of its kind in the Academy, is Mr. Reginald Waud's portrait of a Yorkshire baritone, Mr. George Uttley (449), very quiet and reticent in style, yet full of life and vivacity. Certainly a larger measure of justice has been done to the sitter than to a brother baritone, Mr. David Bispham, by the somewhat invertebrate portrait in the New Gallery.

Among the sculpture in the Lecture Room and Central Hall a composer and two virtuosi are depicted. All musicians will be interested in Mr. W. Goscombe John's relief, designed for the memorial of Sir Arthur Sullivan to be placed in St. Paul's Cathedral. This is only the plaster model, the memorial itself will be of 'imperishable bronze.' The composer's head appears in a medallion, supported by two charmingly modelled cherubs, and above it is a figure of a primitive musician, accompanying his song on an antique lyre. Presumably this is Jubal, but did one not know it was intended for a Christian church, it might as well be Apollo, though possibly the Sun god's attire would be less homely than this garment of skins. The least vitalized part of the work is the composer's head, but it would be unfair to expect a great degree of intimacy or vitality in work which necessarily could not be done direct from life, but only through the medium of other portraits. Paderewski's wayward locks are naturally something of a stumbling block to the sculptor, and it cannot be said that the difficulty has been triumphantly surmounted in the otherwise finely-sculptured marble bust by the late Mr. Onslow Ford (1683). Another possible criticism is that the nervous intensity of

the face is not quite adequately rendered. The other virtuoso is Kubelik, of whom the Countess Feodora Gleichen has executed a powerful bust (1613), or rather a half-length in bronze, including the arms and hands, which are occupied in holding the violin which he is playing. These are not the only sculpturesque versions of musical subjects. 'The Sands o' Dee' is illustrated by a statuette of the ill-fated Mary, 'The Lass of Dee' (1666), by Mr. C. L. Hartwell. Three other works represent songsters—Miss Edith Downing's 'Music sent up to God' (1674) is a bronze bust possessing considerable decorative effect, to which a long oblong music book contributes. Then there is Mr. R. Garbe's 'A Song to passing Summer' (1679), an ivory panel, but the best of all is a very vigorous bust, by Mr. Francis Jahn—a name of Mozartian significance—entitled 'The Chorister' (1707). There is genuine vitality in this fine work.

If another tentative generalisation may be allowed, it may be said that with the imaginative painters the shepherd's pipe seems the favourite instrument in the present Academy. In various forms it appears in four pictures. In Mr. George H. Boughton's picture 'A Tanagraean Pastoral' (160) it takes the classical form of the double-pipe, the melodic instruments of a small orchestra consisting of pipe, five-stringed lyre, and tambourine, which provides the music for four dancers. In Mr. C. E. Perugini's smoothly-finished picture 'The Green Lizard' (355) the flageolet is used to charm the brilliantly verdant little reptile, while the power of the instrument over the brute creation is shown in Mr. A. H. Buckland's 'Wood-Boy' (359), who discourses most persuasive music on a double-pipe, holding an audience of magpies and rabbits completely entranced by his strains. And once more does the double-pipe make its appearance in the Black and White Room, in Miss Laura M. Fisher's 'Idleness' (1309).

So far as I could see, the minstrel's harp appears but once, in a picture by Mr. Blair Leighton, 'The End of the Song' (401). It would seem to be a new version of the 'Minstrel's Curse,' only in this case it is the King who, coming round the corner, and finding the minstrel in amorous converse with his daughter, seems likely to be responsible for the objurgations. In 'Holy motherhood' (249), one of Mr. T. C. Gotch's elaborately studied and painted allegories, the infant is the centre of attraction, though perhaps a sour old bachelor might affect to doubt whether the ladies who perform on the violin and violoncello do so in its honour, or for the more prosaic purpose of drowning the howls which a slight acquaintance with babyhood convinces one are impending. In other pictures founded on musical subjects we come to more recent periods in history. Mr. Seymour Lucas, who has often shown an interest in the picturesque possibilities of old-world music, gives us another happy example of refined comedy in a small canvas entitled 'A lively measure' (54).

A violin, flageolet, and violoncello (would not a bass viol have been more in keeping?) are being played *con spirito* by some roystering blades, while a black-jack on the seat by their side suggests one source of their high spirits. In a cabinet picture by the same artist, 'With a fal-la-la' (527), another jovial fellow is accompanying the burthen of his ballad on a lute of large dimensions, and in the Black and White Room there is a finely-executed wood engraving after his picture of last year's Academy, 'The Nimble Galliard' (1314), and a reproduction of a fourth, 'Old Airs' (1289), in which spinet and violoncello are the instruments employed, while a guitar is in readiness on the floor. A couple of 'Strolling Players' (307) in a picture by Mr. G. Sheridan Knowles carry a lute, and there is a lute as well as a pipe in Mr. V. J. Robertson's picture hard by, which illustrates the famous ballad of 'The Beggar's Daughter of Bednall Green' (330). Another, and a still more famous lyric, furnishes the subject for a painting by Mr. H. A. Olivier, 'Sumer is icumen in, Lhude sing cuccu' (168), but its musical associations do not extend beyond the title. Of twofold interest is Mr. W. A. Breakspeare's 'Stradella' (71), illustrating at once a traditional incident in the life of a great composer and an opera founded thereon. The legend in the catalogue runs thus:

Stradella, having eloped with one of his pupils, two bravos were hired to assassinate him. Tracking him to Rome, his music so charmed them that they were moved to compassion and repented.

According to the earliest version of the story, it was by a performance of one of his oratorios in the church of St. John Lateran that the assassins' hearts were melted, and the painter has accepted this version, for the composer is seen in the organ loft, while standing by his side is the lady, and in the foreground are the bravos with all the bounce taken out of them. The story, though open to grave doubts, lingers by reason of its picturesqueness, and has afforded the painter a capital subject, which he has handled quite effectively. In Mr. I. Snowman's 'Children's Voices' (377) we are brought to more modern times. A lady, seated at what seems to be an old-fashioned pianoforte, is both accompanying and conducting a choir of four children. Her task is not an enviable one, for the juvenile singers are anything but intent upon their work; indeed, judging from the lamentable lack of concentration which they show, the performance will be far from perfection. But perhaps this is only a rehearsal, and they are acting on the principle so often adopted by their elders that 'it will be all right on the night.' Finally, we may end our survey with a present-day subject in 'Had I no eyes but ears, my ears would love' (247), by Mr. Percy W. Gibbs, in which a girl is singing by candle-light to the accompaniment of a grand pianoforte—an exceedingly clever picture, painted with considerable force.

H. T.

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

t a
ng
ile
sts
net
7),
he
en-
ere
his
ble
th,
on-
a
of
G.
s a
n's
ous
all
ous
Ir.
ng
not
is
is-
of
on.

two
t to
ved

ry,
ios
he
ter
is
de
ros
he
by
ed
as
w-
ht
at
th
ur
for
on
ole
he
ut
are
eir
it.'
it-
rs
in
he
an
n-



JOHN CHRISTOPHER SMITH,

HANDEL'S SECRETARY AND AMANUENSIS

AND THE FIRST ORGANIST OF THE FOUNDLING HOSPITAL.

of
the
me
by
Ba
que
Mr.
Epi
yar
us
deri
Her

Wit
the
disco
it is
Octo

On
and
was s
being
great
with

The
litera
the m
Hand
Hosp

Fu
the F
sixtee
neede
an a
Hosp
Gray
instru
later
follow

Reso
for the
exclusi
shall b
princip
4 addi
exclusi

* The
Smith (1
founder
Dr. Sm
Musical
London,

THE FOUNDLING HOSPITAL AND ITS MUSIC.

(Concluded from p. 311.)

Two matters arising out of the first instalment of this article must needs be treated of before the narrative can be resumed. It will be remembered that the builder of the organ presented by Handel to the Hospital was a 'Dr. Morse, of Barnet.' In that connection we asked the question: 'Who was Dr. Morse, of Barnet?' Mr. F. T. Cansick, in his interesting book of Epitaphs gathered from churches and churchyards in the neighbourhood of Barnet, supplies us with the following information, which he derived from a tombstone in Hadley churchyard, Hertfordshire:—

Here lieth the Body of
SARAH, wife of IUSN. MORSE
of Chipin Barnet Surgeon
who departed this life
the 18th of March 1751
aged 72.

Also the Body of
MR. IUSN. MORSE, who died
October ye 20th 1752 in the
62 Year of his Age.

With this as a clue, the London newspapers of the day furnish us with all that at present is discoverable concerning this gentleman. Here it is, from the *London Daily Advertiser* of October 25, 1752:—

One Day last Week as Mr. Morse, an eminent Surgeon and Apothecary at Barnet, was riding in his Chair, he was seized with an Apoplectic Fit near the Windmill, and being carried home expired in a short Time, to the very great Concern of many Families in that Neighbourhood, with whom he was in much Esteem.

The name of Morse is a new one in Handel literature, and it would be interesting to trace the reason why he was selected, apparently by Handel, to build the organ presented to the Hospital by the composer of the 'Messiah.'

Further research by Mr. Davan Wetton in the Hospital Minute Books shows that in 1766, sixteen years after its erection, the Morse organ needed thorough repair. In March, 1768, an agreement was entered into between the Hospital authorities and 'Thomas Parker, of Grays Inn Lane, organ builder,' to erect a new instrument at a cost of £430. Two months later (May 27, 1768) the Minutes record the following business:—

Resolved—That instead of an organ agreed to be built for the use of the Chapel of this Hospital for £430, exclusive of the organ now in the said Chapel, there shall be one made by Mr. Thomas Parker upon the new principle invented by the late Doctor Smith, containing 4 additional notes in each octave, at the price of £670, exclusive of the case.*

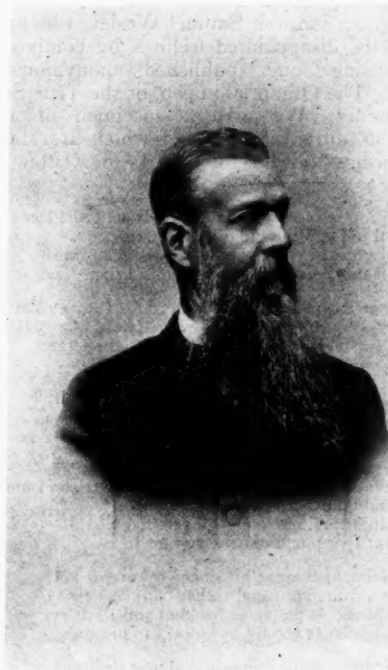
* The Doctor Smith referred to in this Minute was Dr. Robert Smith (1689-1768), Master of Trinity College, Cambridge, and the founder of Smith's prizes annually competed for in the University. Dr. Smith was the author of 'Harmonies, or the Philosophy of Musical Sounds,' Cambridge, 1749: second edition (augmented), London, 1759-62.

A Minute of November 15, 1769, reads thus:—

Resolved—That on the New Organ in the Chapel of this Hospital, the following inscription be made:—

Erected by subscription in 1769.
Thomas Parker, builder.

The above first-hand information not only clears up some doubtful points, but proves that the Parker organ—with its extra notes, non-preponderance of mixture work, and so on—was not Handel's gift! It also destroys the story that Parker was chosen through Handel's having heard an organ by that builder in Poynton Church, Cheshire, as the Parker instrument in the Foundling Hospital Chapel was not erected until after the bones of the great composer had



MR. ROBERT GREY,
TREASURER OF THE FOUNDLING HOSPITAL.

been resting for ten years in Westminster Abbey! Many statements made by numerous writers on Handel, organ, and pitch matters will have to be corrected in the light of this information from the Foundling records, now made public for the first time.

John Christopher Smith, born Schmidt (1712-1795), Handel's amanuensis and factotum,—of whom we give a portrait—was the first organist of the Foundling Hospital. He was appointed to that office, probably on the recommendation of Handel, one of the Governors, at a salary of £40 per annum, on October 2, 1754, at which time the chapel began to be regularly used for Divine service. (This disposes of the date 1750,

given in all the biographies of Smith as the year in which he became organist of the Foundling.) Reference has already been made to the benevolent work of Handel, which Smith reverently carried on at the Hospital after his master's death. Handel bequeathed all his manuscript scores to his faithful henchman, Smith, and the latter, in acknowledgment of the pension continued to him by the King, presented George III. with those precious autograph tomes, which are now preserved in the Royal Music Library at Buckingham Palace.

The immediate successors of John Christopher Smith in the organistship were respectively Stephen Philpot, Thomas Grenville, and John Immyms. The last-named, an amateur, was in 1798 appointed upon the recommendation of Joah Bates. One of the unsuccessful candidates on that occasion was Samuel Wesley, who gave vent to his disappointed feelings by composing an amusing song (published anonymously), entitled 'The Organ laid open, or the True Stop discovered.' We give a specimen of this humorous ditty, the words of which are stated by Vincent Novello to have been written by Madan:—

Come all my brave Boys that want Organists' Places
I'll tell you the fun of the thing,
Curse all your Bravuras, your fine 'Poggiaturas
All the Demis and Semis you'll bring.

You may strike up no matter 'Malbrook, 'Stoney Batter,'
Or whatever comes into your Pates,
For let Handel or Worgan go thrash at the Organ,
If you've got the right key with Jo B—.

The Foundling's grand Organ was lately the gift
And all were determin'd to try,
Each made his best shift with a Finger so swift
And 'cock sure of Election am I.

But to give 'em their trimmings, up popp'd Maister Immyms
And quickly decided their Fates,
I can't, it is true, move my Fingers like you,
But I've found out the stop of Jo B—.

When Nebuchadnezzar his image set up,
His frolic appeared rather odd,
That at Music so paltry as Sackbut and Psalt'ry
Each Knee should bow down to his god.

This prophetic affair one would almost declare
To our Day of election relates,
For the sounds that combine have but serv'd for a sign
To fall down and worship Jo B—.

Then know by these presents all Men it concerns,
What succession of farces is playing by turns,
In vain ev'ry sound that your fancy creates,
For the true Diapason is Mister Jo B—.

Mr. Immyms had a short innings—only three years. He was succeeded by that gifted musician, William Russell, who held the post till his death, at the age of thirty-six, in 1813. Russell composed an oratorio on the subject of 'Job,' and another for the Cæcilian Society, of which he was the conductor, entitled 'The Redemption of Israel'; the autograph of the latter is in the library of Mr. Robert A. Marr, of Edinburgh. Russell, who was a pupil of William Shrubsole, of 'Miles's Lane' fame, wrote much for Sadler's

Wells Theatre, where he was engaged as pianist and composer. He edited, in 1809, 'Psalms, Hymns, and Anthems for the Foundling Chapel.' His exercise for the degree of Bachelor of Music (Oxford, in 1808) was a Latin Kyrie, Gloria in excelsis, &c. There are six volumes of Russell's music (in manuscript) preserved in the library of the Royal College of Music. Five of these, which includes a Mass for four voices, with figured bass, in C, were picked up at an old bookstall by Mr. W. Barclay Squire and presented by him to the College library.

William Russell composed two sets of 'Twelve Voluntaries for the organ or piano-forte,' of which the first set, though undated, appeared in 1804. The second set, published in 1812, is interesting in that two pieces (Nos. 2 and 11) contain a third line for the pedal part, this being the earliest known instance of its use in the works of an English composer. As Sir Walter Parratt has said in a reference to old voluntary composers: 'Many of their compositions have a tranquil grace which is not unpleasing, but they are too small in plan and too artless in execution to make themselves heard against nineteenth century bustle. Those by Russell ought not so to die. They are almost in suite-form, and generally contain a melodious fugue with clever modulation and climax.' These voluntaries furnish an interesting example of the organ tone of a hundred years ago, as compared with that of to-day: one of the Voluntaries is registered to be played 'Oboe solo (swell), accompanied by the great organ open diapason!' The name of Russell is known in all the churches by his melodious double chant in E. Unfortunately, no portrait of him seems to be in existence, or we would gladly have furnished our readers with a reproduction. Vincent Novello, who knew him well, has left the following appreciation of the gifted musician:—

Like the generality of really clever persons, William Russell derived more advantage from his own observation and study, than from the rules and dogmas laid down by his teachers. I was so fortunate as to enjoy an intimate friendship with him for many years, and invariably found him a frank, sincere and honourable man in his private capacity, and a most accomplished artist in his professional one. Though not equal to the great Samuel Wesley as an extempore fugist, yet as an accompanist, Russell was superior to him, and as a general organist, he was, in my estimation, one of the very finest players that ever lived. He also possessed extraordinary facility in scoring for an orchestra, and had he lived, he probably would have become a composer of first-rate ability, but he unfortunately died, after severe suffering from illness, in the year 1813, at the early age of thirty-six. A very small portion of his numerous productions have ever been published.

At Russell's death, J. C. Nightingale, known by his organ arrangements of Handel's choruses, became organist of the Foundling. It was probably during the Nightingale régime that 'Old Sam' Wesley gave an organ performance

in the chapel, with the co-operation of Vincent Novello. The following characteristic letter to Novello refers to the event:—

London, Oct. 5, 1814.

Dear N.—You will probably be surprised at my besetting you at a moment when you are in the thick of old Handel's best Psalm-Tunes, quavered by the best Psalm-Singers in England (excepting those in Italy, my Honey). On Thursday (or more intelligibly to-morrow) I mean to throw my carcase into the Norwich mail, and I wished also to have taken with me your very clear copy of mine Organ Duet in C, and also that of S. Bach, which we played at the Foundling . . . Yours,

S. WESLEY.

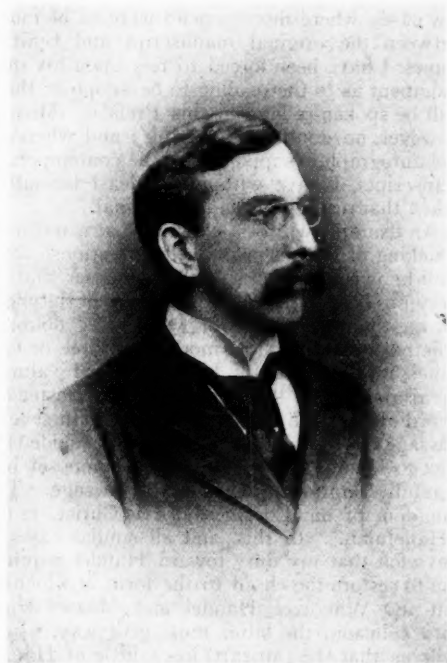
Nightingale uttered his swan song in 1833, and to him succeeded Edward Sturges (born 1808, died 1848), an old St. Paul's boy and assistant organist to George Cooper, the elder, at St. Sepulchre's Church, Holborn. His only published composition is an anthem for Christmas, 'I know their sorrows'; but his son, Mr. Edward J. Sturges, organist of Lindfield Parish Church, Sussex, possesses the manuscripts of several anthems and services composed by his father. In 1839 Mr. Sturges organized a performance on festival scale of Handel's 'Messiah,' in the chapel, to commemorate the centenary of the founding of the Institution. Sir George Smart conducted and Mr. Sturges was at the organ; and among 'several of the young ladies, pupils at the Royal Academy of Music,' who formed the semi-chorus, we find the name of Miss Hopkins, the mother of Mr. Edward Lloyd; and 'Master Chipp, of the Chapel Royal,' helped to swell the full chorus.

The remaining trio of Foundling organists are all happily in the flesh. In 1848, Mr. Christopher Edwin Willing followed Mr. Sturges, and he worthily held the post for the long period of thirty-two years. His popular tune to the late Mrs. Alexander's hymn 'We are but little children weak,' doubtless owed its origin to the Foundling children and their sweet young voices. Upon the resignation, in 1879, of Mr. Willing, Mr. Myles Birket Foster was appointed to the chief musicianship, of which he ably discharged the duties for twelve years. Suffice it to say that the name of genial Myles Foster as a composer and examiner is known the wide world over.

The present organist, Mr. Henry Davan Wetton, entered upon his duties in November, 1892. A native of Brighton, where he was born on July 18, 1862, he became a chorister of St. Mary's Church, Stoke Newington, and held the organistships of All Saints' Church, Stoke Newington, Christ Church, Woburn Square, and St. Gabriel's Church, Pimlico. For a year he was acting organist of Wells Cathedral. After having been an articulated pupil of Sir Frederick Bridge, Mr. Wetton acted as an assistant to the organist of Westminster Abbey for fifteen years. He has always taken a deep interest in the history of the Foundling Hospital, especially its music, and in 1896 he discovered the band parts

of the 'Messiah' bequeathed by Handel to the Institution; these parts, which are of great importance, had theretofore remained unknown.

It was a happy thought of the present organist to revive the special musical services for which the Foundling Hospital was formerly famous, and the last of which seems to have been the 'Messiah' performance in 1839, under Sturges, already referred to. The selection of Gounod's 'Redemption'—excellently sung, on April 15—was probably due to the experimental nature of the revival, and in future we may look for some Handelian presentations for which the chapel has such unique traditions. Notwithstanding the limited orchestral conditions, the performance



MR. H. DAVAN WETTON, MUS. B.,
ORGANIST OF THE FOUNDLING HOSPITAL.

(Photograph by the London Photographic Co., Ltd.)

bore testimony to the enthusiasm of Mr. Wetton, who conducted, and to those who so earnestly co-operated with him on that occasion. The solo singers were Miss Elsie Mackenzie, Miss Nora Meredith, Miss Gertrude Calvert, Mr. Reginald Brophy, Mr. Arthur Barlow, and Mr. Ben Grove, of whom the first and two last named are members of the Chapel Choir.

Acknowledgment must again be made of the kindness of Mr. Robert Grey, Treasurer; of Mr. W. S. Wintle, Secretary; and last, but not least, of Mr. Davan Wetton, organist of the Foundling Hospital, in affording us special facilities for the preparation of this article.

F. G. E.

HANDEL'S MESSIAH:

PREFACE TO THE NEW EDITION.

BY PROFESSOR PROUT.

(Continued from page 313.)

II.

Having thus given the reasons which seem to justify the appearance of a new edition, it is now necessary to explain the general principles which have guided me in preparing it, and the plan upon which I have worked. The first and most important rule that I have laid down for myself is, that the most absolute respect must be shown to Handel's text, and to his intentions, whether written or implied, so far as these can be gathered from the indications in his score. In a few cases, where discrepancies were to be found between the original manuscript and Smith's copies, I have been forced to rely upon my own judgment as to the reading to be adopted; these will be spoken of later in this Preface. Mostly, however, no doubt was possible; and wherever the autograph is supported by the contemporary transcripts, I have without the least hesitation taken that reading of the text as final.

An example will best explain what is meant in speaking of Handel's 'implied' intentions. It is well known to students of the composer that he very rarely uses the second inversion of the chord of the dominant seventh ($\frac{4}{2}$); it is doubtful whether it can be found more than three or four times in the whole of his works. He almost invariably omits the root, and writes instead a chord of the sixth on the supertonic. In several passages in the 'Messiah,' Mozart has added the root to Handel's chord, where the composer had carefully omitted it—e.g., in the passage, 'The kingdom of our Lord, and of His Christ,' in the 'Hallelujah.' In this, and all similar cases, I have felt that my duty toward Handel required me to restore the chord to the form in which he left it. Wherever Handel and Mozart come into collision, the latter must give way. Jahn tells us that 'he (Mozart) knew little of Handel in later years, until Van Swieten made him acquainted with his works';* and this may probably explain the un-Handelian nature of some of his additions, not only to the 'Messiah,' but to the other scores that he arranged.

The same consideration has influenced me in deciding as to the acceptance or rejection of the numerous contrapuntal additions that Mozart has made to Handel's score. There is traditional evidence that in many cases the composer himself filled up the harmony on the harpsichord with passages of imitation; where Mozart has worked on the same lines, as in his beautiful additions to 'O thou that tellest,' the fewest possible changes have been made, because the new counterpoints are strictly pertinent to Handel's subject-matter. In other cases, in which they appeared irrelevant, they have been cancelled. Thus, in the

air 'Thou shalt break them,' Mozart's long holding notes for the wind are so opposed in spirit to Handel's bold *staccato*, with its dramatic representation of the words 'break' and 'dash,' that I have felt no scruple in removing them. I have, however, retained many of the passages of imitation which Mozart has introduced in the latter part of the air, these being quite in keeping with Handel's idea.

The most conspicuous instance of Mozart's addition of new matter is to be seen in the air 'The people that walked in darkness.' Here the chromatic harmonies which Mozart has introduced above Handel's unison passages, opposed as they certainly are to the composer's spirit, are so beautiful in themselves that I have not felt justified in omitting them. But inasmuch as the air is also very effective in the form in which Handel wrote it, Mozart's harmonies are printed, both in the score and the parts, in small notes; it is thus left to the option of the conductor to perform the movement in whichever shape he prefers.

Before leaving the question of the text, it should be said that all the printed editions contain a countless number of shakes for which there seems to be no sufficient authority. Whenever these are not to be found either in the autograph or in Smith's copies, they have been omitted in the present edition.

While Handel's text has been scrupulously respected, no attempt has been made to preserve his orchestral colouring. It has been already said that under ordinary conditions this is quite impossible, and as this edition is meant to be practical, it would have been useless to make an arrangement which our musical societies would not think of attempting to perform. But in two of the choruses ('He trusted in God,' and 'Let us break their bonds') Handel's own wind-parts have been retained, and the voice-parts doubled by the organ, as we know was the composer's custom in fugal movements. In these numbers, therefore, some approximation to Handel's tone-colouring has been secured. In most of the movements, Mozart's instrumentation has been retained, the modern orchestra being written for. The few variations from Mozart's scoring will be noted later.

In the scoring of the airs, Handel obtains contrast of colour by alternating the strings and the harpsichord in the accompaniments. In this edition the harmonies intended for the harpsichord have in most cases been given to the softer wind instruments—generally clarinets and bassoons, sometimes also flutes or horns. As a rule, where Handel has not employed strings they will not be found in this score. The few exceptions are to be seen either in such passages as 'Behold and see' (bar 3), where so little is left to be filled up that it would be needless to introduce the wind merely for a few notes, or in places where Mozart has written figures for the strings—as in 'Rejoice greatly,' bars 20 to 22—which it seemed advisable to retain.

* Jahn: 'Mozart,' vol. i., p. 41 (English translation).

LIBRARY
OF THE
UNIVERSITY of ILLINOIS.

for Gualdini
Larghetto

The image shows a handwritten musical score on ten staves. The first staff begins with the tempo marking 'Larghetto' and the name 'Gualdini'. The music is written in a cursive, handwritten style. The lyrics 'Thou art gone upon high' are written across the fifth and sixth staves, and 'and recei' is written across the seventh and eighth staves. The score includes various musical notations such as notes, rests, and bar lines. The paper is aged and shows some staining.

Thou art gone upon high

and recei

June, 1902.



LIBRARY
OF THE
UNIVERSITY of ILLINOIS,

s
fr
th
so
co
fu
w
a
in
th
fo
als
wh
as
mu
I
thr
dir
As
we
the
as
Ha
was
this
T
nee
nea
the
perp
as v
plac
expr
bein
wher
any
been
TH
score
said.
Hanc
orato
are w
them
this s
prefa
tromb
of the
'Sinc
Adam
of M
some
Litan
custom
parts
double
in oth
alto, t
little
Mozar
'Messi
trombo
are se

The employment of only a few desks of the strings, in contrast to the whole force, was a frequent device of Handel's; he indicates it by the words *senza Ripieni* and *con Ripieni*. The so-called 'Dublin score,' to be spoken of when I come to deal with the text of the work, contains full indications, in the composer's writing, of the passages which were to be played by the whole or part of the strings respectively. In a few of the songs Handel has forgotten to insert the usual marks—in these, I have added them in brackets. The *senza Rip.* are mostly found in the songs, but sometimes in the choruses also, e.g., in 'For unto us,' the greater part of which is accompanied by the strings *senza Ripieni*, as will be seen from the score. Owing to the much larger size of the choirs of the present day, I would recommend that all the strings play throughout the choruses, but that Handel's directions be attended to in the solo numbers. As the first leaves of the Dublin score are lost, we are left in doubt concerning the treatment of the strings in the overture—a movement in which, as we know from other scores in the German Handel Society's edition, the composer's practice was not uniform; it will therefore be best that this be played *con Ripieni* throughout.

The dynamic indications in Mozart's score have needed careful revision, especially in the airs. In nearly all of these, whenever a short interlude for the orchestra occurs, it is marked *forte*; and this perpetual alternation of *p* and *f* soon becomes as wearisome as it is meaningless. In several places, too, a *forte* is marked where Handel has expressly indicated *piano*. Mozart's manuscript being lost, it is impossible to say with certainty whether he or Hiller is responsible for this; in any case, Handel's own marks of expression have been restored wherever he has given them.

The introduction of the trombones into the score is a point on which a few words must be said. Though complete trombone parts by Handel are only to be found in two of his oratorios—'Saul' and 'Israel in Egypt'—there are weighty reasons for believing that he employed them in other works also; a full discussion of this subject would be beyond the scope of this preface. Curiously enough, in Mozart's score trombones are only to be seen in the introduction of the overture, and in the two short movements 'Since by man came death' and 'For as in Adam all die.' But an examination of the scores of Mozart's own church music, especially of some of his later masses and of the great Litany in E flat, proves that it was not the custom of the composer to write independent parts for the trombones when they merely doubled the voice parts, and were not *obbligati*; in other cases he directs them to play with the alto, tenor and bass of the chorus. I have as little doubt in my own mind, therefore, that Mozart intended them to be so used in the 'Messiah' as I have that Handel himself employed trombones in 'Samson,' though in his score they are seen only in the 'Dead March.' As these

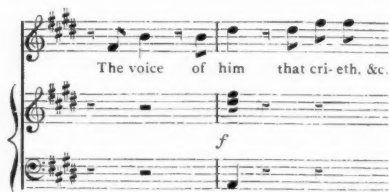
instruments are found in all large orchestras, I have had no hesitation in introducing them in those numbers where Handel has written parts for the trumpets; the trombones, however, are nowhere *obbligati*, and can be omitted if preferred. It has become traditional in this country to add these instruments in the chorus 'Lift up your heads'; in deference to this tradition, I have written trombone parts for this movement, though personally I am not in favour of their introduction here. As the music is quite complete without them, their parts are printed in small notes, and it is left to conductors to decide whether they shall be played or not.

The treatment of the organ is another matter of importance. We know, from the score of 'Saul,' what was Handel's own practice. In the songs he seldom used it at all, except sometimes (*Tasto solo*) to strengthen the bass of his orchestra; in the choruses it mostly played with the voices, sometimes filling up the harmony with full chords, at others (in fugal passages) doubling the voices in strict four-part harmony. The organs in the concert-halls of the present day are generally so large that, unless used with great discretion, they are likely to overpower both chorus and orchestra. While, therefore, I have in many places followed Handel's method, I have in others preferred to treat the instrument in the way so admirably shown by Mendelssohn in his masterly organ parts to 'St. Paul' and the 'Hymn of Praise'—that is, to reserve it for the climaxes, where it can often be introduced with great effect. In some of the choruses, where Handel has accompanied his voices with the organ and basses only—e.g., at the commencement of 'And he shall purify' and 'His yoke is easy,' I have retained the original scoring; but, in order that the present edition may be available when the oratorio is given in concert halls where there is no organ, I have, wherever the organ is *obbligato*, added small notes in the wind parts. These are to be used *only* in the absence of the organ. In 'For unto us,' a great part of which Handel scored in this way, I have preferred to fill up the accompaniments on the wind, and to reserve the organ for the great bursts at 'Wonderful! Counsellor!' and for the latter part of the chorus. An examination of the score will show that I have introduced the organ exactly where Handel marks '*con Ripieni*' for the strings.

As the organ part has been very carefully thought out, I would beg conductors who may use this edition to insist upon its being played *exactly as written*. More especially would I ask them on no account to allow the organist to indulge in the far too common but most in-artistic practice of playing the pedal part an octave lower than indicated. By thus transposing, the melodic contour of the basses is often utterly spoilt. The lowest notes of the pedal organ should be reserved for special effects; and few things are more exasperating to a true musician than the continual booming of the organ in the sixteen-foot octave.

In the accompaniment of the *recitativo secco*, Handel used the harpsichord, supported by one violoncello and one double-bass. In the present edition a pianoforte is substituted for the harpsichord. When Handel had no harpsichord, he accompanied his recitatives, *not* on the organ, as is generally supposed, but with strings; this is clearly proved by an examination of the scores of the Chandos anthems. For the sake of performances in which there is no room on the platform for a pianoforte, an accompaniment in small notes is given in the string parts. This should be played, as indicated, by *one desk only* for each part; but the single violoncello and double-bass should play, whether there be a pianoforte or not.

It has been suggested from more than one quarter that in this edition it should be indicated when the chords in the recitatives should be played together with, and when after the notes of the voice part against which they are written. I have not adopted this suggestion for two reasons: First, because I was unwilling to alter Handel's text excepting in cases where it was absolutely necessary to do so in order to show his real intention (as in the introduction of the overture, and in the opening of 'Surely He hath borne our griefs'); and secondly, because there is no uniformity of practice in this matter even among the best conductors and accompanists. But, for the guidance of inexperienced conductors, I would suggest that the chord be played *with* the voice when the latter has a note of the harmony, but *after* it when it has not. An example will make this clear. In 'Comfort ye my people,' we find at the end a free recitative beginning—



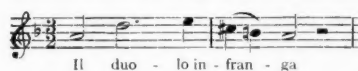
Here the D in the voice belongs to the harmony; the chord should therefore be sounded with it. But in the final cadence—



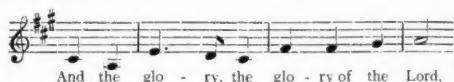
while the chord of D is sounded with the voice, the chord of E in the last bar comes *after* it, because A is no part of that chord. In all cases, however, the two final chords in a recitative should come *after* the last note of the voice, even if that note be a part of the following chord,

excepting only where there is an unbroken figure of accompaniment in the orchestra, as in the recitative 'And suddenly' (No. 16).

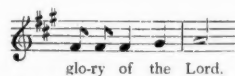
In his setting of English words, Handel frequently adopts the Italian method. In Italian, if a word end with a vowel and the next word begin with one, both will be sung to the same note, as in the following passage from the well-known air 'Lascia ch'io pianga' in 'Rinaldo'—



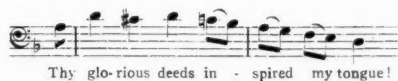
Here the two syllables—'lo in'—are sung on the note E. Similar treatment of English words is common with Handel: there are three examples in the 'Messiah.' The first occurs in the chorus 'And the glory of the Lord,' which the composer sets thus:—



Most modern editions spoil the passage, either by putting two quavers on the first beat of the bar,—



or by so dividing the words that 'of the' is to be sung on the third crotchet; both readings are equally bad. Handel has only treated two adjacent vowels in different words as we continually treat them in the same word, as, for example, in the air in 'Samson'—



It is just as easy to sing 'glo-ryof' or 'glo-ryand' in two syllables as 'glo-rious'; I have therefore had no hesitation in restoring Handel's reading, to the great benefit of the musical effect. The other analogous passages will be found in the 'Hallelujah' (Alto, bar 24; Soprano, bar 30; Bass, bars 31, 32), and in 'Worthy is the Lamb,' where, in the fugue—



'glo-ryand' are sung to two quavers, and not (as generally printed) to a quaver and two semi-quavers, throughout the movement. In all these passages conductors should take care that Handel's text is respected.

Owing to the length of the oratorio it is the invariable custom to omit some of the numbers in the second and third parts. For the sake of completeness these are given in the present edition in an Appendix; but, as they are not likely to be performed, I have not thought it

necessary either to write an organ part for the choruses, or to complete the instrumentation of the songs. The duet, 'O Death, where is thy sting?' and the chorus, 'But thanks be to God,' are given as they appear in Mozart's score; the chorus, 'Let all the angels of God,' and the songs 'Thou art gone up on high' and 'If God be for us,' have no additional accompaniments; in these, and in these only, the figured basses are retained, as being of historical interest. To print them in their proper places as fully-scored movements would have been unnecessary, and would have only distracted the attention and enlarged the size of the volume.

(To be continued.)

Occasional Notes.

Sir Walter Parratt, Master of the King's Musick, will form the subject of the Biographical Sketch in our next issue. An account of the Coronation in Westminster Abbey, written by an eye-witness of that great event, will also appear. The issue will further include an article on the Royal Music Library in Buckingham Palace, illustrated, by special permission of His Majesty the King, with photographs of the organ on which Mendelssohn played to Queen Victoria, and Handel's harpsichord. As the Coronation takes place on the 26th inst., the publication of THE MUSICAL TIMES for next month will be delayed till July 4.

The music at the Coronation Service to be held at St. Paul's Cathedral on Sunday, the 29th inst., will include Tallis's five-part setting of the Litany, which is to be sung in *procession*, thus reviving a custom of the mediæval English Church. Handel's 'Zadok the Priest,' Sir George Martin's *Te Deum* and Communion Service in A, to be accompanied, like the rest of the service, with a full orchestra, are some features of what will be an imposing *pæan* of praise. The short service to be held on July 3, when their Majesties the King and Queen are to visit the City, will consist mainly of the *Te Deum* with a few Collects and the National Anthem. It is expected that the band of the Royal Artillery will be present and play a selection of music for an hour before the service, in addition to accompanying the service itself. Sir George Martin will, of course, be the chief musician on both these eventful occasions.

The *Te Deum* in F by Henry Smart, originally selected, and approved by the King, to be sung at the Coronation Service in Westminster Abbey on the 26th inst., has by command of His Majesty been superseded by the setting in B flat composed by Professor Villiers Stanford.

The Lancaster Choral Society, established in 1836, appears to be in a flourishing condition under the able conductorship of Mr. J. W. Aldous, who has held the post since 1894. The membership numbers 170, of whom 35 are orchestral and 135 vocal performers, but on special occasions the band is increased to 50 players. Among the works performed in recent years are Elgar's 'King Olaf' and 'The Banner of St. George,' Parry's 'Judith,' Mackenzie's

'The Bride,' Stanford's 'Revenge' and 'Last Post,' Coleridge-Taylor's *Hiawatha* music, in addition to many works of the standard order, and orchestral works of the calibre of Beethoven's Fifth and Schubert's Unfinished Symphonies. A special feature of the rehearsals is that the orchestra and choir practise separately and together. Mr. Aldous keeps his choir a week in advance of his band, so that no time is lost in setting the chorus right while the band are present. Moreover, he explains the works under preparation—pointing out this, that and the other feature of interest, such as imitative passages and so on, to both instrumentalists and players. By this highly educational means he gets a distinctly artistic result at the performances, and the interest of every member is musically aroused thereby. May increasing success attend these well-directed efforts.

MANY HAPPY RETURNS OF THE DAY TO:—

Edward Elgar	-	-	-	June 2.
Paul Felix Weingartner	-	-	-	" 2.
Charles Steggall	-	-	-	" 3.
Arthur Somervell	-	-	-	" 5.
Siegfried Wagner	-	-	-	" 6.
Madame Frickenhaus	-	-	-	" 7.
Madame Clara Novello (Countess Gigliucci)	-	-	-	" 10.
Charles Ainslie Barry	-	-	-	" 10.
Edvard Grieg	-	-	-	" 15.
Charles Wood	-	-	-	" 15.
William Shakespeare	-	-	-	" 16.
Alfred James Hipkins	-	-	-	" 17.
Frank J. Sawyer	-	-	-	" 19.
A. Herbert Brewer	-	-	-	" 21.
Karl Reinecke	-	-	-	" 23.
Miss Maude Valerie White	-	-	-	" 23.
Julian Marshall	-	-	-	" 24.
Plunket Greene	-	-	-	" 24.
Edward Bunnnett	-	-	-	" 26.
Miss Fanny Davies	-	-	-	" 27.
Joseph Joachim	-	-	-	" 28.

Mr. Herbert Spencer, notwithstanding the fact that he is an octogenarian, has, during the last two years, been writing a number of short essays which he has incorporated into a volume—one which he says is to be his last. Any utterance of so great a thinker is entitled to respect, and therefore we turn with interest to the musical chapters in his 'Facts and Comments,' as the book (just published by Messrs. Williams and Norgate) is entitled. In 'The Corruption of Music,' Mr. Spencer spares not the lash in his 'comment' on performers. He says:—

Music-performers and teachers of music are corrupters of music. This is a paradox most people will think extremely absurd. I am about to justify it.

After referring to the 'vocal agility' of the prima donna of the past, Mr. Spencer treats of present-day audiences and performers in these words:—

Three-fourths of musical audiences . . . appreciate but little the musical ideas and feelings of the composer, or the effective rendering of them; but an extraordinary feat of vocalization, or a display of marvellous gymnastics on the violin, brings a round of applause.

Following the statement that 'unhappily the members of the orchestra applaud because they know how great are the difficulties overcome,' the music-loving philosopher continues:—

In this way performers, desiring less to render faithfully the meanings of the pieces they play than to exhibit their powers of execution, vitiate the music and the tastes of their hearers. Direct evidence has come to me from two lady-pianists, both of whom played at concerts pieces

which they chose not because they were beautiful but because they were of kinds making it possible to show brilliancy of performance: a *toccata* was the programme-name of one. The elder of these ladies, who was a teacher of music, admitted that she hoped to show parents what a good teacher she must be to be able to play in that style!

As is implied by these confessions, the mischief originates in the performer's pre-occupation with self, for this largely excludes occupation with the composer's thoughts. The dominant feeling is not love of the music rendered, but desire for the applause which brilliant rendering will bring. In cases of celebrated performers to whom crowds of hearers flock, this is almost a necessity. Many years ago, when coming away from a concert given by a celebrated Russian pianist, I remarked—'Too little music and too much Rubinstein.'

'Not so fast, not so fast!' are the terms in which Mr. Spencer habitually checks the ladies who play to him—the rate chosen being usually such as to destroy the sentiment—and, by way of a parting shot, he says—with no small amount of truth:—

In brief, this vitiation is one of the indirect results of the aim on the part of professionals not to render most perfectly the ideas of the composer, but so to play as to increase their own earnings.

The remaining 'Facts and Comments' on music are 'The origin of music' (replies to some critics on his essay which appeared forty years ago); 'Developed Music'; 'Meyerbeer'; and 'Some musical heresies' help to make up a book which will assuredly interest many readers.

The visit of the Joachim Quartet has been one of the chief events of the London musical season. At the seven concerts given at St. James's Hall during April and May this celebrated combination maintained its high level of artistic aims by an ensemble above reproach. The spirit of music breathed through all their performances, and the spell-bound attitude of the audience bore testimony to the reverent interpretations of noble works by artists imbued with the one thing needful. The four players—Dr. Joachim, Professors Karl Halir, Emmanuel Wirth, and Robert Hausmann—had the valued co-operation of Mr. Alfred Gibson as an extra viola player in the quintet by Brahms in F (Op. 88), on the 8th ult. On that occasion all the five instruments were by Stradivarius. Moreover, they were not only fine specimens of that great master, but they belonged to his ripest period. The dates of that valuable quintet of instruments are as follows: Joachim's and Halir's, 1715; Wirth's (viola), 1721; Hausmann's (violin), 1724; and Gibson's (viola), 1728. We understand that Dr. Joachim possesses three Strads of the first rank belonging to 1715! Quartet players may be glad to have before them a list of the music played by the Joachim party during their recent visit to the Metropolis:—

QUARTETS.

Beethoven, in F (Op. 18); in E minor (Op. 59, No. 2); in E flat (Op. 74 and 127); in B flat (Op. 130); in C sharp minor (Op. 131); in A minor (Op. 132); and in F (Op. 135).

Mozart, in A (Köchel, No. 464); in C (465); and in D (499).

Haydn, in E flat, and in F (Op. 77, No. 2).

Schumann, in A minor (Op. 41, No. 1).

QUINTETS.

Brahms, in F (Op. 88).

Schubert, in C (Op. 163).

All who face the camera of the photographer run the risk, or otherwise, of being 'touched up,' negatively speaking, yet affirmatively expressed. 'It flatters her awfully,' or 'That makes him look ten years younger than he is,' are not infrequent comments when photographs are being handed round—in the absence of the subjects thereof, let us add. The touching-up process as applied to portraits is not attended with any serious consequences, rather the contrary, perhaps. But what shall be said of its application to—for instance—an autograph manuscript of Handel's. 'Hands off,' is the indignant cry of anyone who loves the truth and nothing but the truth, in regard to such perverseness.

The above forewords are preparatory to our calling attention to a somewhat serious case illustrating this point. In the course of Professor Prout's 'Messiah' investigations a curious thing has been discovered. The facsimile reproduction, issued by the German Handel Society, of the 'Messiah' autograph at Buckingham Palace contains in addition those pages in the Tenbury transcript (known as the Dublin score) that are in Handel's own handwriting. According to his custom, Handel has inserted the names of the singers above the music. In the solo 'Thou art gone up on high,' we find, in the facsimile, and presumably in Handel's writing, the mysterious word 'Mission.' A glance at the original shows at once that Handel's pencilled and indistinct 'Miss Young' has been so touched up by the photographer that it appears as 'Mission,' a word probably unknown to Handel. Through the kindness of the Warden of Tenbury College (the Rev. John Hampton, M.A.) we are enabled to reproduce as one of our Special Supplements a photograph, specially taken, of that particular page in Handel's own 'rough pot-hooks and hangers,' together with the heading as touched up in the German Handel Society's facsimile reprint of the composer's autograph. By these means our readers will be enabled to make their own comparisons. But we may call special attention to the touching-up process in the German Handel Society's photograph, whereby the indications 'Allegro' and 'Larghetto' are both made to appear, instead of the former being erased (in pencil) by Handel as shown in our photograph.

The choral and orchestral balance of the recent Lower Rhenish Musical Festival can be shown by the following figures from the well-compiled programme-book of the Festival, the 79th of the series:—

ORCHESTRA.									
Violins	42	Horns	8						
Violas	16	Trumpets	6						
Violoncellos	12	Trombones	4						
Double Basses	10	Tuba	1						
Flutes	6	Drum	1						
Oboes	6	Percussion	3						
Clarinets	4	Harp	3						
Bassoons	4								
Total = 126.									
CHORUS.									
Sopranos... ..	169	Tenors	56						
Altos	169	Basses	96						
Total = 490.									

The disproportion, from the English point of view, between the female and male sections of the German chorus is extraordinary; moreover, the tenors numbered only a third of either soprano or alto singers, and, we understand, of those fifty-six tenors, not more than forty put in an appearance! A report of the Festival by our special correspondent appears in another column (p. 402).

The Madrigal Society, now in its 162nd season, held its anniversary festival under brilliant and hospitable auspices, at the Holborn Restaurant, on the 15th ult. The President, Lord Alverstone (The Lord Chief Justice), occupied the chair, and those present included Dr. Joachim, Professor Hausmann (of the Joachim Quartet), Canon Pemberton, of Hovingham, Sir Alexander Mackenzie, Sir George Martin, Sir Frederick Bridge, Professor Stanford, Mr. Harvey, President of the Bristol Madrigal Society, Mr. D. W. Rootham, conductor of that Society, Mr. Hichens, President of the Western Madrigal Society, Mr. Otto Goldschmidt, Mr. Barclay Squire, and ladies not a few. Dr. Joachim had a most enthusiastic reception when he rose to respond to the toast of 'The Visitors.' Speaking in English he acknowledged the 'heart-rejoicing hospitality' of the Society, and paid a high tribute to English music as exemplified in the beautiful madrigals he had listened to during the evening. The following madrigals were performed by the members under the direction of Sir Frederick Bridge, the soprano parts being sung—and admirably sung—by the Children of the Chapel Royal and the choristers of St. Peter's Church, Eaton Square:—

All creatures now (5 voices)	..	John Benet, 1599.
Sister awake (5 voices)	..	Thos. Bateson, 1600.
Love and beauty (5 voices)	..	A. Sullivan, 1863.
Come lovers, follow me (4 voices, no basses)	..	Thos. Morley, 1594.
Roses, ah, how fair ye be (6 voices)	Haydn Keeton, 1900.	
(Prize Madrigal, 1900.)		
Motet, Tristis est anima (5 voices)		
	Orlando di Lasso, 1561.	
The shepherds' pipes (5 voices)	..	Marenzio, 1570.
Light of my soul (6 voices)	R. L. de Pearsall, 1840.	
See, the shepherds' Queen (5 voices)	Thos. Tomkins, 1622.	
Cupid detected (4 voices)	..	Henry Lawes, 1653.
	(Arr. by J. F. Bridge.)	
The Waitts, Fa, La, La (4 voices)	J. Saville, 1660.	

The above selection—a happy blending of ancient and modern vocal music—was listened to with keen enjoyment, one of the most applauded madrigals being Sullivan's charming setting of 'Love and beauty,' written when he was twenty-three years of age. The old Society is more vigorous than ever. With *Street* as its unwearying secretary, *thoroughfare* at its capital dinners, and *Bridge* as its genial conductor, it is surely on the success road. May it continue to pursue the even tenor of its ways, with a modicum of soprano, alto and bass thrown in, and last at least 162 years more, until the year 2064.

We all know the enterprise of the Scot. *Mr. Punch* has said: 'Wonderful mon is Macgillivray. He keeps the sabbath and everything else he can lay his hands upon.' If the Scot is that way inclined, no wonder that *The Scotsman* is tarred with the same brush. The May Day issue of that important journal contained (in the letter from its London correspondent) the information that 'Mr. Arthur M'Kisch, the conductor of the Berlin Philharmonic, occupied the desk for the third concert of the London Festival'; that 'Mr. M'Kisch conducted everything from memory'; and that 'at the close of the concert, Mr. M'Kisch was greeted with an almost unprecedented amount of enthusiastic applause.' Prodigious! Porridgeous! we are tempted to exclaim at this Scotchening of the name of Arthur Nikisch. The same notice refers to 'a young pianist of wonderful technical ability' named 'Mr. Markham Bourg'. The London correspondent of the great Edinburgh journal, the telegraphic clerk, and the sub-editor must try, try again; the result might be a gain to accuracy in the exercise of a spell.

As a sequel to our biographical sketch of Henry Smart which appeared in our May issue, we have pleasure in presenting our readers with a special portrait of that distinguished musician drawn from life by Mr. T. J. Grylls, by whose kind permission we are enabled to reproduce it in these columns. Mr. Grylls informs us that he made the sketch, unknown to Smart, during a rehearsal of the oratorio of 'Jacob,' in the chorus of which the artist, for the time being, made use of his pencil instead of his voice. The portrait represents Smart at a late period of his life. We may take this opportunity of



HENRY SMART.

(Drawn from life by Mr. T. J. Grylls, and reproduced by his kind permission.)

stating that the special portrait which accompanied the biography above referred to was taken from Mr. Myles Foster's 'Anthems and Anthem composers,' by the kind permission of the author.

Professor Stanford is to be congratulated on the undoubted success which attended the performances of his melodious opera 'Much Ado about Nothing,' at Leipzig, during the month of April. It seems to be quite evident that the Leipzigers rose above the Anglophobia of the newspapers of their city by paying a well-deserved tribute of appreciation to an English work of undoubted merit. The usual compliment to a successful composer in the Leipzig theatre is for him to be called three or four times; but in the case of Professor Stanford they compelled him to appear no less than sixteen times! Moreover, the management asked the composer to send them his next available opera. We give an extract from the *Berlin Börsen Courier* as a sample of German criticism on the English work.

The great and genuine success of the work will induce German theatres to add it to their repertoires; the more so as it gives us music which is indeed individual in

invention and style. Dr. Stanford has set a libretto which follows Shakespeare comedy closely, and he has created a work replete with charm, extremely melodious, and finely orchestrated. During the prevalent dearth of good operas it deserves, and, after its Leipzig success, will receive, special consideration. Oberregisseur (stage-manager) Albert Goldberg had staged the work splendidly, and the gratitude which composer and public showed him was richly deserved. The orchestra played superbly under Kapellmeister Porst, and amongst the performers Frä. Weidt, as *Hero*, Frä. Gardini, as *Beatrice*, Herr Schütz, as *Don Pedro*, and Herr Urlus, as *Claudio*, distinguished themselves specially. The public received the work with great applause, and honoured the composer, the stage-manager, and the performers of the chief parts by numerous calls.

Sir Alexander Mackenzie conducted his Coronation March, at the Alhambra Theatre, on six successive evenings, beginning on the 13th ult., the work being received with much applause by large audiences.

The music competitions we record elsewhere in our present issue are manifestations of a zeal for musical practice that are most gratifying to all who believe in the ameliorating mission of the art. Two events not elsewhere noticed we reserve for comment here, because they present special features, in that they aim to stimulate musical practice in quite rural districts. Somersetshire has not gained a reputation for musical skill, but Mrs. Mansel, of Wincanton, determined that at least what skill there was amongst the people generally should be gauged. Aided by willing coadjutors, she organised a competition at Shepton Mallet, and contrived to awaken the whole country side to an extraordinary degree. Choirs were formed in such numbers, that it was a matter of embarrassment to know where to accommodate them. In these circumstances the managers of the local Anglo-Bavarian Brewery Company were induced to convert a portion of their barrel-shed into a commodious and splendidly-lighted concert-hall! Here, on April 24, four hundred singers were able to delight an audience of 1,500 people. The event was a sensation for Shepton Mallet. The singing at the competition was in every way promising, and at the concert was really remarkably good. The way in which the choirs received the criticisms of the adjudicator (Dr. McNaught) was very creditable to their common-sense.

The other competition was held at Spilsby, in Lincolnshire, on the 5th and 6th ult. Again great interest was shown, and the singing was full of promise. At the concert the choirs combined to sing Parry's 'Blest pair of sirens,' under the baton of Mrs. Massingberd, the lady whose influence and unbounded faith had made the undertaking possible. It was pleasing to observe how obviously the singers enjoyed a work which, but for this competition, they would probably never have even heard of.

All well-directed efforts put forth for the amelioration of the condition of the blind in their affliction call for sympathy and publicity. 'The Fellowship of the Blind and Seeing' is a Society (with the Princess Christian as President) established for the purpose of 'encouraging social intercourse among the educated blind and their seeing friends.' One branch of the work is a 'Music-copying Bureau,' whereby music can be promptly and correctly

copied in Braille at very low rates. The 'Blind Professionals' Agency' is another feature of this commendable 'Fellowship,' in that it keeps a register of addresses and credentials of fully-competent pianoforte tuners, in addition to vocal and instrumental performers. Inquiries concerning the membership and rules of this practical Society should be addressed to the honorary secretary, Miss Fanny E. Samuel, care of Miss Kate Oliver, 5, Queen's Gardens, Lancaster Gate, W.

The recent issues of the publications of the Internationalen Musikgesellschaft are of unusual interest to English musicians, no less than four of the articles appearing in our language. These are (in the *Zeitschrift* for May): 'Three forgotten waltzes by Schubert,' from the pen of Mr. W. Barclay Squire, and 'The vocal method of Julius Hey,' by Mr. Franz X. Arens, of New York; the *Sammelbände* (April-June) contains: 'The music in the glass of the Beauchamp Chapel at Warwick,' by Mr. C. Frederick Hardy, and 'The Life-work of Arthur Sullivan,' by Sir Alexander Mackenzie, the last-named being a specially interesting contribution. Under the vigilant care of Dr. Charles Maclean, English interests are well looked after in these valuable publications.

Dr. F. H. Cowen has composed a Coronation Ode, the words by Sir Lewis Morris, for soprano solo, chorus and orchestra. The Ode, which will take about fifteen minutes in performance, is to be performed, with the King's express sanction, at one of the State Concerts. We are glad to hear that Dr. Cowen has been re-appointed conductor of the Scottish Orchestra.

Here are some provincial plums of musical criticism:—

An excellent orchestra was supplanted by missing parts supplied on the organ by Mr. ———.

The Hymn of Praise is an ecclesiastical counterpoint of Beethoven's Ninth Symphony.

The third movement (Hymn of Praise Symphony) was omitted, but the Finale, supplemented by the long vocal part, was given in its entirety.

The 'Last Post,' with its banjo accompaniment and its fine choral effects, brought an enjoyable evening to a happy conclusion.

An echo of the Madrigal Society's festive board—the Ladies' night—on the 15th ult.:—

Old Gentleman to Shop Assistant:—Have you a signifying glass?

S. A.:—No, I am sorry I have not, sir.

O. G.:—Oh! it doesn't magnify.

Bournemouth is to be congratulated on its musical fare as shown in a splendid list of compositions performed at the Winter Gardens, under the able and enterprising direction of Mr. Dan Godfrey, Junr. Sixty concerts were given between October 7 and May 3. At these music-makings 249 works were performed: of these 109 were new to Bournemouth, twelve were actual first performances, and five first performances in England. It is gratifying to find that no fewer than seventy-seven productions of British composers were included in the scheme, and of these twelve received their first hearing at these excellent concerts. Several distinguished native musicians have conducted their own works, but the guiding spirit of the Bournemouth Municipal Orchestra and its noteworthy achievements is Mr. Dan Godfrey, Junr., to whom all honour is due.

NOTES ON THE CORONATION MUSIC.

The official list of the music to be sung at the Coronation of King Edward VII. and Queen Alexandra, in Westminster Abbey, on Thursday, the 26th inst., is as follows:—

Anthem	'I was glad' ..	Hubert Parry.
Litany (five parts)	Tallis.	
Introit	'O hearken thou' ..	Arthur Sullivan.
Credo in E	S. S. Wesley.	
Veni Creator Spiritus	Ancient Plain Song.	
Anthem	'Zadok the Priest' ..	Handel.
Anthem, 'Be strong and play the man' ..	Walter Parratt.	
Te Deum in B flat	C. Villiers Stanford.	
Homage Anthem, 'Kings shall see and arise' ..	J. F. Bridge.	
Anthem, 'Let my prayer come up' ..	Henry Purcell.	
Sanctus and Gloria (from the Service in A) ..	J. Stainer.	
Sevenfold Amen	Orlando Gibbons.	
Threefold Amen	Orlando Gibbons.	

It may not be without interest if we give a few historical particulars concerning the above selection of music, which, it will be observed, embraces a period of five centuries of English Church Music—from Thomas Tallis, who died in 1585, to the present day.

The anthem 'I was glad,' specially composed by Sir Hubert Parry, will be of novel design, as it is laid out upon lines conditioned by the ceremony. The Westminster Abbey Choir is supposed to sing the opening anthem in *Procession*. It would, however, be a mistake for the band and large chorus of 400 voices to be silent at this important part of the ceremony. The Westminster choir will therefore, at the west end of the Abbey, sing certain parts of the anthem by themselves, and they will be answered by the large choir and orchestra. In the middle of the anthem a break has to be made in order that the boys of Westminster School may exercise their ancient privilege of greeting the King and Queen with *Vivat Alexandra Regina!* and *Vivat Edwardus Rex!* These exclamations will be incorporated by Sir Hubert Parry in his anthem in a somewhat novel manner, and the composition promises to be a notable feature in the service.

The celebrated Litany of Thomas Tallis (or Tallys, as he himself wrote his name) was in all probability composed soon after the issue of the second Prayer Book of Edward VI. in 1552. It is not known whether Tallis wrote the music in four parts or in five; but most authorities agree that the form in which the responses have come down to us is very impure, if not incorrect. For all that, this time-honoured specimen of old church music possesses a beauty which age cannot fade.

The little 'Introit' by the late Sir Arthur Sullivan is a charming specimen of his genius. It is adapted to the words 'O hearken Thou' (which were of course selected by the Archbishop of Canterbury and have frequently been used at Coronations), and is taken from the oratorio of 'The Light of the World.' For this, Sullivan himself wrote an organ part as well as the characteristic orchestral accompaniment. That Sullivan will not be more adequately represented is doubtless due to the time limitations of the Coronation Service.

The Service in E, by Samuel Sebastian Wesley, from which the Creed is taken, raised a storm of indignation when it first appeared in the year 1845. This was not only due to the new idiom of the music, but in a large measure to the remarkable Preface—really a manifesto—which Wesley issued with the Service. In this he refers to the 'fatiguing monotony,' the 'jog-trot emphasis,' the 'unvarying syllabic accentuation,' and the 'monotonous undecryptive expression' of the contrapuntal services of

the dry-as-dust school, as compared with the more natural style of poetic treatment, of which latter, it is hardly necessary to say, Wesley was so consummate a master. He tells us that the Creed (to be sung at the Coronation) was originally written for treble voices only, 'to meet an emergency which occasionally arose at one of the cathedrals [Hereford or Exeter] with which he was connected, and was never intended for public inspection.' But the late Martin Cawood, upon hearing it performed at Leeds, induced Wesley to write the entire Service, for which he (Cawood) remunerated the composer with the sum of fifty guineas. The Creed, therefore, is the parent of 'Wesley in E,' and was composed by Wesley before he went to Leeds Parish Church.

The 'Veni Creator' will be sung to the Ancient Plain Song in unison, with organ accompaniment.

'Zadok the Priest' forms one of that noble chain of anthems composed for the coronation of King George II. and his Queen, and sung at each succeeding ceremony. In the January issue of *THE MUSICAL TIMES* we gave some fresh particulars in regard to the rendering of the music on that occasion under Handel's personal direction. The anthem is sung at that part of the ceremonial where the King is anointed. It has been supposed that the introductory symphony (twenty-one bars long) was designed by Handel to represent the procession of the twelve tribes to the coronation of Solomon, but this borders on the fanciful. The arpeggio figure of the first violins in this introduction can be traced to a Gloria (probably a final chorus to the Psalm 'Nisi Dominus'), dated Rome, July 7, 1707, the manuscript of which, as we have lately discovered, was in the possession of John Christopher Smith, at his death, at Bath, in 1795. Mr. Silas's admirable and reverent edition of Handel's anthem will be used.

Sir Walter Parratt contributes a short anthem—a setting of the words, 'Be strong and play the man: Keep the commandments of the Lord thy God, and walk in his ways,' selected, we believe, from an ancient Coronation Service. This will be sung at that culminating point in the service when the King is crowned, a most appropriate place for the composition of the Master of the King's Musick.

The *Te Deum* will be the well-known setting in the key of B flat by Professor Villiers Stanford, who has recently scored it for full orchestra.

The words of Sir Frederick Bridge's Homage Anthem are particularly appropriate. It was at this part of the service that the 'General Pardon' was made in former times, hence the words 'that thou mayest say to the prisoners, go forth!' come with particular point. The last chorus is novel in style. A march played by the orchestra accompanied by the chorus is a leading feature. The homage of the whole world is, as it were, signified in the words: 'Behold! these shall come from far; and, lo, these from the north and from the west; and these from the land of Sinim.'

It was a happy thought to introduce the honoured name of Henry Purcell. He was not only organist of Westminster Abbey from 1680 to 1695, but he composed two anthems for the coronation of James II., in 1685. He also took part in a similar ceremony when William and Mary came to the throne, concerning which Hawkins tells a curious story.* At the approaching ceremony, Purcell will be represented by his Latin setting, in five parts, of Psalm 3, *Jehova, quam multi sunt hostes*. Its middle movement has been adapted to the words in the Coronation Service, 'Let my prayer come up into Thy presence as incense: and let the lifting up of my hands be as the

* Hawkins's 'History of Music,' Novello's Edition, vol. ii., p. 743.

evening sacrifice.' According to Dr. Cummings, this Psalm, first printed by Vincent Novello, in 1844, is to be found in a volume of Purcell's compositions entirely in his own handwriting. The contents show that he commenced writing in the book in 1680 (the year of his appointment to Westminster Abbey), and continued so to do until 1683. This Psalm is included in the book, and was therefore composed not later than 1683—probably earlier. At all events, Purcell could not have been more than twenty-five years of age when he composed the music. This Offertorium is a wonderful specimen of Purcell's harmony, and the movement, though short, will not fail to be impressive.

The Sanctus and Gloria from the Service in A and the Sevenfold Amen, by the late Sir John Stainer, are so familiar as not to call for special comment, except that these settings will not be unworthy of the great occasion. Like the Purcell anthem they will, of course, form part of the Communion Service on June 26. The movements have been orchestrated by Sir George C. Martin.

The Threefold Amen of Orlando Gibbons, organist of Westminster Abbey, 1623-25, is taken from the Anthem 'Great King of Gods.' The manuscript of this is in the Library of Christ Church, Oxford, and it contains a note which reads: 'This Anthem was made for the King's being in Scotland.' The first verse runs thus:—

Great King of Gods, whose gracious hand hath led
Our sacred Sovereign's head
Unto the place where all our bliss was bred.

The selection of music is a representative one that will prove its effectiveness on the great occasion. We understand that the orchestra (including the King's Private Band) will consist of about eighty players, in addition to twelve trumpeters for the fanfares. The chorus will number about 400 voices. All the performers will be surplised, the band being placed on the organ screen, and the choir located in two galleries adjacent to the two main organ cases. Mr. Walter Alcock, organist of His Majesty's Chapel Royal and assistant organist of Westminster Abbey, will preside at the organ. Sir Frederick Bridge, organist of Westminster Abbey, will have the general direction of the music, while Sir Walter Parratt, Master of the King's Musick, will conduct his own anthem and some of the instrumental music played by the orchestra prior to the arrival of their Majesties at the great west door of the Abbey.

THE MORECAMBE MUSICAL FESTIVAL.

(BY ONE WHO WAS THERE.)

Travellers by the London and North Western Railway to the region beloved by Wordsworth, Southey and Ruskin, obtain their first glimpse of the mountains in lovely Lakeland as the train skirts Morecambe Bay. Of Morecambe itself they probably know little or nothing. It is a modern seaside place, favoured by holiday-seekers in Lancashire and Yorkshire. From its well-kept sea-front, two or three miles long, the aforesaid mountains are a feast to the eye. In these opening days of May one could not fail to enjoy the invigorating sea breezes wafted across the bay, in which Morecambe stands.

The permanent musical interest of the place centres in the Morecambe Madrigal Society, an admirably trained body of Lancashire singers—and Lancashire, like Yorkshire, is a land of song—animated with high ideals of artistic interpretation and a genuine love for choral music. The conductor of this excellent Society is Mr. R. G. W. Howson, manager of the Lancaster Bank at Morecambe and a man of poetic temperament, who throws his heart

and soul into the work. At my request he has kindly furnished the following account of the Society:—

The Morecambe Madrigal Society (established 1893) differs from the usual choral society or singing-class, in the fact that as a choir the members do not give public concerts, except on very rare occasions. For instance, we gave a concert in aid of the local War Fund and handed over £150 to that object. And, except at our own Festival, we do not lay ourselves out for competitions. Last year, however, we went to the Blackpool Festival to meet our old friends and rivals, the Blackpool Glee and Madrigal Society, and we were so fortunate as to beat them!

I believe our constitution is somewhat unique. There is to some extent a social as well as a musical side to our membership. Our rule as to attendance at the weekly rehearsal is as follows, and is loyally observed. I ought to premise that I am an amateur, so that I make a compact with my choir somewhat to the following effect:—'I shall be pleased to conduct the Society, and will from 7 o'clock to 9 on Wednesday evening, from October to May, hold myself at the members' disposal for that purpose, unless prevented by illness, pressure of business, or unavoidable absence from home, provided every member will undertake to attend every rehearsal (not a percentage of rehearsals) unless prevented by one of the same reasons.' This embodies our rule as to attendance, and it has been almost invariably observed. I wish you could see our attendance register, many of the members show a remarkable record of unbroken attendance.

We hold annually what we call our 'Open Night.' Each member is entitled to invite eight guests, who collectively form an audience of about 400 listeners. One of the smaller public halls here is transformed into a drawing-room, and tea is served during a half-hour interval in the programme. The programme consists entirely of madrigals, part-songs, and choruses, unaccompanied,—as you will see by the book of words I am sending you—no solo or individual performances being admitted.

Many musical people predicted failure for such a scheme. 'A concert programme,' said they, 'unrelieved by any instrumental music or solos, would be too monotonous for anything.' But, as I say to my choir, when we cannot present our part-songs, &c., in a sufficiently artistic manner to really interest our audience, we will drop it. The result, however, is that the invitations (which, by-the-way, are not free) are eagerly sought after, the applications being very largely in excess of the number at our disposal. The work to me is delightful. Not only do we obtain very encouraging artistic results, but the members are most self-sacrificing.

May increasing success attend the artistic operations of Mr. Howson and his enthusiastic madrigalians!

Mere man does not regard with favour a Bazaar, with its anti-macassary and anti-masculine environment. Yet it was from one of these inevitable functions that the Morecambe Musical Festival sprang into existence. In July, 1891, the rector of Morecambe, and the father of the Festival, the Rev. C. V. Gorton, engineered a bazaar in aid of the building fund for the erection of the district church of St. Barnabas. One of the side-shows on that occasion was a musical competition of a very modest nature. The rector, however, and those associated with him, little thought that the seed thus sown would result in such rich fruition. This initial effort proved so successful that a second competition was held in the following year. The financial growth of the scheme since 1893 can best be judged by the following table of total receipts:—

1893	£144	1898	£353
1894	149	1899	521
1895	158	1900	754
1896	184	1901	850
1897	263	1902 .. (about)	900

The adjudicators, in addition to Dr. Lloyd and Dr. Hiles, already mentioned, have been the

Rev. C. Hylton Stewart (twice), Dr. Joseph Bridge, Dr. A. H. Mann, Dr. Eaton Faning, Sir Frederick Bridge (twice), the late Sir John Stainer, Dr. Brodsky, Sir Alexander Mackenzie, and Dr. McNaught (six times).

The first Festival Secretary* was Mr. R. G. W. Howson. For the next seven years (1893-99) Mr. J. W. Aldous, a well-known musician residing in the neighbouring town of Lancaster, discharged the duties. He resigned when the work became so exacting as to necessitate the engagement of a paid secretary, an office which is now held by Mr. H. Powell.

An important and gratifying feature of these competitions is their educational influence, of which it is impossible to speak too highly, or to over-estimate the value. No pains are spared by the executive to keep this object prominently in view. For example, the detailed marks of the adjudicators, as well as their comments on each competition, are printed in pamphlet form and sold to competitors and others at the nominal price of sixpence. Thus every individual who takes part in the contest can become acquainted with the causes of success or failure. Here are some specimens from last year's document, under 'Local choirs or choral societies.' First the marks:—

Accuracy of notes and time	Max. 10.
Intonation, quality, and balance of tone	10.
Attack, pronunciation, enunciation	10.
Expression, pace	10.
General effect	20.
Total number of marks	60.

And then some comments by the adjudicators:—

An excellent tone, just somewhat deficient in sweetness in *fortes*. Blend at times excellent. A sympathetic expression, just missing distinction. The pathetic note wanting. Intonation satisfactory. Attack from an ideal standpoint, lacking exactitude. Lost $\frac{1}{4}$ tone. (*Test piece*, Mendelssohn's 'Vale of Rest'.)

A good tone and blend. Execution rather tame, here and there suffused with melancholy. Attack good. Rhythm not much varied, often heavy. They broke out bravely at the end (prospect of land?). The tameness of expression the most noticeable fault, the clearness of execution the best point. Lost a semitone. ('The Windlass Song,' for male voices, by Walter Macfarren.) As the schedule of marks and the criticisms of the adjudicators extend to forty-four closely-printed quarto pages, it becomes evident that the office of judge at this competitive fray is by no means a sinecure.

The Festival under notice—the twelfth of the series—took place in the magnificent Entertainment Hall, or theatre of the Winter Gardens, Morecambe, on April 30, May 1, 2, and 3. The President, the Rev. C. V. Gorton, rector of Morecambe, is not only thoroughly Kingsleyan in his method, but the moving spirit of the entire undertaking. The first day was devoted to the children. It included competitions in ear tests; theory; two-part sight-reading; pianoforte solo; church choir boys (solos); public elementary school choirs; violin solo; children's choirs; Girls' Friendly Society choirs (a new and excellent feature); Maypole dance and song competition; action song; &c. The mere mention of these subjects will show the wide range of musical interest covered by these various classes. It is no wonder to learn from the lips of Mr. Gorton that within the last few years a revolution has taken place in the singing of the school children in the district, an improvement which can be traced to the good influence of this Festival. In the evening some of the prize-winners took part in a concert, at which the united choirs—some

400 children—sang the humorous cantata, composed specially for the occasion by Sir Frederick Bridge, entitled 'The Spider and the Fly.' We give a specimen of Mr. Shapcott Wensley's capital libretto—the verse of a song addressed to his 'gentle friends,' the flies, by *Old Daddy Longlegs*:—

But more than all beware, beware,
The crafty spider's gauzy snare!
And should she ask you in to dine,
You must respectfully decline;
For when you're once within her nest,
You'll be the dish and not the guest.
Fal lal laladdy, fal lal lal lay!

The children entered most heartily into the spirit of the thing, and followed their conductor, Dr. McNaught, in a manner that would have put many an adult choir to the blush, if not to shame.



MR. R. G. W. HOWSON,

CONDUCTOR OF THE MORECAMBE MADRIGAL SOCIETY.

(Photograph by J. Edwards, Morecambe.)

Thursday, at present the off-day of the Festival, was devoted to an organ recital, given in St. Laurence church by Dr. Kendrick Pyne, organist of Manchester Cathedral, at which Miss Agnes Nicholls sang. In the evening Dr. Pyne gave a lecture on 'The Organ.'

The busy proceedings of Friday embraced the following contests, the names of the winners being:—

- Female-Voice Choir*: Yealand (1); Bolton-le-Sands (2).
- Male-Voice Choir (local)*: Yealand (1); Grindleton (2).
- Choral Sight-reading*: Yealand Choral Union (1); Morecambe West-End Wesleyan (2).
- Local Choir or Choral Society (B)*: Bolton-le-Sands (1); Bulk (2).
- Female Voice Choir*: Morecambe West-End Wesleyan (1); Hornby Musical Society (2).
- Instrumental Trio* (Beethoven, No. 3 in C minor): Manchester Orpheus (1); Miss Cassidy's Trio (2).
- Mixed Voice Quartet, with pianoforte*: Manchester Orpheus (1); Mr. Tattersall's Quartet (2).
- String Quartet*: Miss Cassidy's Quartet (1); Mr. Clay's, from Halifax (2).
- Male Quartet*: Preston St. Cecilia (1); Lancaster Centenary (2).
- Local Choir or Choral Society (A)*: Yealand (1); Morecambe Green-street Wesleyan (2).

Special mention must be made of the highly artistic interpretation of the quartets of Brahms (Nos. 1, 2, 3, and 4 of Op. 92) given by the Manchester Orpheus Quartet, of which the soprano singer was sightless. The unity and expressiveness of the rendering of those beautiful compositions calls for high commendation—as Sir Alexander Mackenzie remarked, it was one of the finest things of the Festival.

The evening concert included a performance, under Dr. McNaught's direction, of Schubert's 'Song of Miriam,' soloist, Miss Agnes Nicholls,—who also gave two most delightful song recitals in the course of the evening—and solos, &c., performed by the victors of the day.

Saturday, though the last, was the chief day of the Festival, by reason of the great choral competitions. Six thousand persons were present, and listened to the competitions and concert with intense appreciation. *Place aux dames* was the opening order of the day (and the fray), in a female-voice choir competition (open), the test pieces being 'The Mermaid' (Schumann) and 'A March Night' (Brahms). Mr. Tattersall's choir, from Southport, won the first prize, and the second fell to the Manchester Girls' Institute, a choir of factory girls from one of the most unsalubrious parts of Cottonopolis. The manner in which those hard-working girls sang that difficult five-part song of Schumann's (unaccompanied) and the by no means easy Brahms part-song was highly creditable both to themselves and their leader. The philanthropic potentialities of music, as exemplified in the achievements of these Manchester girls, appealed to me so strongly that I asked Miss Ashworth, their conductress, for some particulars of the splendid work in which she is engaged. Her notes will be found on p. 391. At noon, fifteen mixed-voice choirs (open) entered the arena (metaphorically speaking) with Stanford's 'Praised be Diana' (some of the singers persisted in pronouncing the lady's name *Deana*!) as the test piece. The first prize was worthily won by the Kendal Madrigal Society (Mr. W. Granger), while the Barrow-in-Furness Madrigal Society (Miss Lones), with only two marks less, made a capital second.

Next we listened to a competition for string orchestras, with Goetz's charming 'Serenade in D minor' as the piece to be played. There were only two entries for this contest, and Nelson Congregational String Orchestra, under the able direction of Mr. C. Townsley, obtained the prize. I was so much surprised at the remarkable intonation, refinement, and artistic perception which marked the performance of this orchestra, that, as in the case of the Manchester girls' choir, I asked the conductor to furnish me with some particulars concerning the orchestra and its history, for the benefit of the readers of THE MUSICAL TIMES. This information will be found on p. 392. Mr. Wildman's string orchestra gained the second prize. Goss's charming glee 'Hark! heard ye not' was sung by eight choirs in succession in the male-voice choir competition (open). The fine singing of the three best choirs resulted in a close contest—only one mark separating the first (56), second (55), and third (54). The three victorious choirs were Southport Vocal Union (Mr. J. C. Clarke), Manchester Orpheus Prize Glee Society (Mr. W. S. Nesbitt), and Sheffield Male Glee and Madrigal Society (Mr. J. A. Rodgers). Three orchestras entered for the orchestra competition for which Weber's Oberon overture had been chosen as the test piece. In this the Colne Orchestral Society (Mr. J. L. Wildman) beat the Nelson band by three marks, while the Lancaster Choral Society's orchestra (Mr. J. W. Aldous) was only one mark

behind the Nelsonites. The playing of all three orchestras was exceedingly creditable; the wisdom of the choice of that particular overture, however, as a test piece for amateur orchestras is doubtful. Professional help has to be engaged, and that opens up a thorny question.

Great excitement attended the contest for the blue ribbon of the Festival, which took the form of a Silver Challenge Shield value 100 guineas (to be held for one year), plus fifteen guineas in hard cash, with a ten and five-guinea prize for the second and third best choirs respectively. Of the five choirs that entered, one—led by the veteran Mr. W. Riley—came all the way from Nottingham. They left at four o'clock in the morning—one hour earlier than Mr. J. A. Rodgers's merry men started from Sheffield—and they expected to return at the same matutinal hour on the next day (Sunday). The competing choirs were limited to not less than thirty and not more than fifty voices, and the four test pieces were John Ward's five-part madrigal 'Hope of my heart,' 'The Maiden' and 'O lovely May,' by Brahms (Op. 93a), and Elgar's dainty part-song 'O happy eyes,' which originally appeared in THE MUSICAL TIMES. It is no exaggeration to say that the singing of these choirs reached the high-water mark of choral excellence. The chief characteristics of the three winning choirs were extreme beauty of tone (Blackpool), artistic intuitiveness and fine basses (Morecambe), and, that excellent commodity, brains (Nottingham). The total marks came out as follows:—

Name of Choir.	Conductor.	Marks.
Blackpool Glee and Madrigal Society	Mr. H. Whittaker ..	233
Morecambe Madrigal Society	Mr. R. G. W. Howson ..	226
Nottingham Tabernacle Temperance Prize Choir ..	Mr. W. Riley ..	223
Saltaire Prize Choir ..	Mr. A. F. Briggs ..	221
Colne Harmonic Union ..	Mr. T. P. Hey ..	205

Thus, for the third time, Blackpool became the shield-holders and Morecambe again found themselves in the second place.

The chief feature of the evening and closing concert was an excellent performance by the united choirs of Sir Alexander Mackenzie's 'The Procession of the Ark,' conducted by the composer, who met with a most enthusiastic reception, as also did his fellow adjudicator, Dr. W. G. McNaught, an old favourite at Morecambe, when he came forward to announce the awards in respect of the Challenge Shield. It should be added that the Morecambe Madrigal Society obtained full marks (60) in the competition of which Sir A. C. Mackenzie's 'Rose of Sharon' extract above referred to formed the test piece, that the Saltaire Prize Choir (Mr. A. F. Briggs) came second, and the Nottingham Choir (Mr. W. Riley) third. The prize,—music to the value of £5—given by Messrs. Novello, went to the Morecambe Madrigal Society, with an aggregate of 286 marks, Blackpool coming second with 285; thus literally the Morecambiters made their mark—but only one—over their friendly rivals.

One or two suggestions may be made, in a perfectly friendly spirit, in regard to future meetings. First, the low pitch should at once be made a *sine quâ non* in the vocal classes. Sir Alexander Mackenzie publicly expressed his opinion on this matter, and his remarks will not be lost on the executive. The same condition should exist in the instrumental classes, if not at once, say in two years after due notice. This would be in line with the educational policy which so eminently characterizes the committee's operations. Second, so far as I could discover from the syllabus of conditions, there seems to be no safeguard against

non-members of choirs giving a helping hand (or voice) for competition purposes. Such over-friendliness should be under a ban. Third, in order to encourage amateur orchestras, either a less difficult test piece than Weber's Oberon overture (with its solo wood-wind passages) should be chosen, or another class should be instituted. The question of limitations in engaging outside help (e.g., horns, &c.) for the orchestral contests is also one that needs to be carefully considered.

The competitors numbered 3,900, as against 3,100 in 1891. The amount of money awarded as prizes—ranging from the third award of five shillings in the children's ear-test section, to the fifteen guineas in the full orchestra class—reached the sum of £250, of which no less than £180 was subscribed for by private individuals, who thereby showed their practical interest in this excellent movement. Mr. C. H. Fogg, of Manchester, proved himself an excellent accompanist, and the arduous duties of adjudicating were in the safe hands of Sir Alexander Mackenzie and Dr. W. G. McNaught. The apparent good feeling

who take part, giving them occupation in leisure hours of the most elevating kind. The powers-that-be would be delighted to hear from any Carnegiean disposed benefactor who may wish to aid so good a cause in the welfare of the people.

No more fitting words could conclude this notice of a most interesting event than the text from which the Rector of Morecambe preached on the Sunday following the Festival:—

Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.

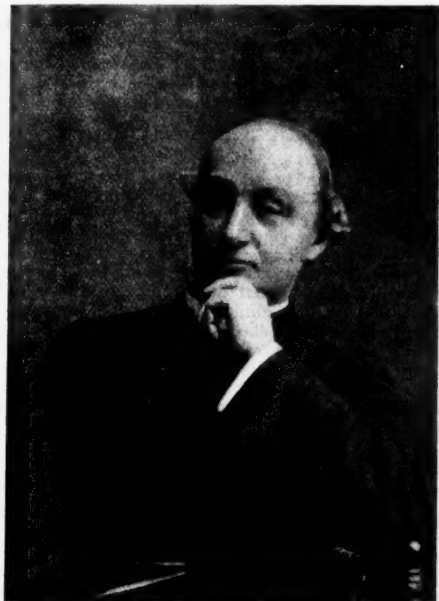
MILLIAN MUSIC.

'What is Millian Music?' It is music made by the sons and daughters of toil in the mills of Lancashire as exemplified in two particular organizations. Secondly, by the change of one vowel, our 'millian' becomes 'million,' hence the subject is of wide application. Popular music—of a good kind, of course—does not receive the attention it deserves by writers on music. Take, for example, the musical critics of the London press, with their circumscribed beat and pathetic experiences. Excepting the provincial festivals in the gooseberry season, when editors are glad of copy, these important gentlemen of the press, like the old Christy Minstrels, 'never perform out of London.' If some of them could have found their way to the recent Festival at Morecambe they would have had their eyes opened to an important and far-reaching educational movement. In the words of the musical critic of the *Manchester Guardian* (who was present): 'It may be doubted whether the observer can lay his finger on any single event or institution more typical of our recent musical progress than the spring meeting at Morecambe.' Again: 'One feels that there must be a future for the music of this country when such a festival is possible.'

The attentive observer at Morecambe could not fail to have been struck with this feature of the competitions—the cultivation of music for the pure love of the art, and not as a means of bringing grist to the mill, or as a prize-getting pastime. A number of earnest-minded people were gathered together demonstrating in excellent performances the results of their diligent practisings during the dreary hours of winter in surroundings more or less dreary all the year round. Two particular instances of this beneficent work typify the aims and attainments of the competing army of singers and players who met in friendly rivalry at Morecambe.

First, the Girls' Institute Choir, a branch of the philanthropic work carried on by the Manchester Girls' Institute at Ancoats, one of the dreariest districts of Cottonopolis. The conductress of this choir, which took a second prize at Morecambe (see p. 390), has kindly furnished some notes on the good work in which she is engaged. Miss Ashworth writes:—

Our singing class began in a very humble fashion. I had had no experience whatever of conducting and no idea then that we should ever have a conducted choir. It was started as a popular holiday class, and the rough girls who joined it came with the idea of having only 'fun'! At first we learnt services of song, simple hymn-tunes they were (not, I am afraid, of a very high order), which the girls learnt by ear in two parts. No easy task in those days when their idea of 'alter' consisted of singing a third below the treble. From the very



THE REV. C. V. GORTON, M.A.,
RECTOR OF MORECAMBE, AND PRESIDENT OF THE MORECAMBE
MUSICAL FESTIVAL.
(Photograph by Lafayette, Ltd.)

which prevailed between the victors and those who were unsuccessful was a marked feature of the contests. There appeared to be a total absence of 'bad blood.' The good of the cause (of music) seemed to animate all who competed and took part; the sporting element was, happily, conspicuous by its absence. In this respect, and also from the educational point of view, the Welsh people at their Eisteddfodau may learn a valuable lesson from the fine spirit of the competitors at Morecambe.

The ever-expanding scope of this Festival needs further funds in the form of subscriptions. With more pecuniary assistance the executive would be able to assist choirs in their self-sacrificing efforts. The movement is not only a musical one, but through the practice of the art, it touches the social life of all

first we made the plan of always having a goal in immediate view, and the girls were told that they should sing their first service of song in public as soon as they had learnt it. This roused their ambition, and they worked very hard, knowing that in due time they would have the joy of *singing* (?) to an audience in the Institute. How they shouted out those services of song—they were not Lancashire mill girls for nothing! It was useless talking to them of expression, as they simply could not understand it. What did it matter so long as there was plenty of noise and it was 'hearty'? Becoming utterly weary of this kind of music, I ventured to teach the girls Mendelssohn's 'Lift thine eyes,' and I began to conduct. What laughing there was when they attempted to sing in three parts, but it was good to see their determination to master the difficulties of the trio. Then we came to a standstill, and I saw that if we were to go forward I must teach them the theory of music, and that they must learn to read for themselves. The result was I took ten sight-reading lessons myself in the 'moveable doh' system. After three or four lessons I began to teach the girls, thus I was very little ahead of them, but this induced me to study the subject more carefully and intelligently. At the present time they have little difficulty in reading fairly easy three-part music at sight.

When the choir had been in existence four years it was suggested that we should enter some musical competition. We began at the top! That is, we entered for the Female Choral Competition, at the Grand National Eisteddfod, held that year at Blaenau Festiniog. We did badly, almost as a matter of course. The girls had to be up soon after four o'clock in the morning, and we did not reach our destination until noon. Many of them, unused to travelling, were feeling ill, and all (myself included) horribly frightened when we saw the huge pavilion in which we had to perform. We came out *bottom* on the list and felt even that was too good a place for us. But the experience was the most valuable one the choir has ever had. At last their eyes were opened, and they listened to good choral music and understood its possibilities. From that time they have steadily though slowly improved. We have since entered five competitions, at which we have won three prizes, and each has had its own helpful lesson; but I think we shall never forget the terrible experience of our first competition.

At our last annual concert (on April 10) we sang Mendelssohn's motet 'Laudate pueri Dominum.' It was amusing to watch the enthusiasm with which the girls tackled the music, and more especially the *Latin* words of the motet, quite new ground for these Lancashire lasses. With the exception of the violinist, the girls sustained the entire programme, which included 'A March Night' (Brahms), four parts, and 'The Mermaid' (Schumann), five parts. We made upwards of £20 by the concert, part of which will be devoted to a summer trip for 400 poor children. Some years ago we bought our own grand pianoforte. We have our own platform, and a special cupboard (our own design) was made from the grant received from the Government, for we have placed ourselves under Government inspection, and that is a great help to our funds.

I would like to say a word as to what I consider has been the secret of the choir's success. It can be summed up in these words: 'A goal, a laugh, a prayer.' The first, I believe, is absolutely necessary, for without ambition, rightly directed, no undertaking can attain to any degree of excellence. The second—a laugh—because many of these girls come to the practice weary, depressed, and tired after their day's work in the mill—it is such a monotonous life!—and if instruction is to be imparted, it must be in a 'sugar-coated' form. No opportunity of raising a hearty *good-natured* laugh must be lost, whether it be at the expense of the teacher or the taught. The third point, though unusual, I must touch upon, for it is my firm conviction that 'Them that honour Me I will honour.' And we have *proved* again and again that when the 'goal' and the 'laugh' would not have kept a girl in the choir—in her dissatisfaction with her life's hard lot—some words in the closing prayer have been the means of comforting, helping, and strengthening

her, causing her to stay with us, and encouraging her to again go forth and 'fight the good fight.'

No comment is needed on this pathetic narrative.

We may now turn to an instrumental example of Millian music. Nelson is a Lancashire town situated three miles north of Burnley. It has a population of 33,000 people—an increase of more than 10,000 in the last decade—who are engaged in the manufacture of cotton goods. An amateur orchestra from Nelson played so admirably and to the great satisfaction of Sir Alexander Mackenzie at Morecambe, that an account of its constitution and aims, kindly supplied by Mr. James Thornton, the secretary, may prove to be of interest.

The Nelson Congregational Orchestral Band was founded about twelve years ago. The members are connected with the Sunday School and others resident in the district. The entrance fee is one shilling and the subscription is one penny per week. The object of the band is to encourage those musically inclined to meet together for their mutual improvement and pleasure during leisure hours. Our members are young people who are chiefly employed in the manufacture of cotton goods. Most of them are weavers, and others are overlookers in weaving sheds, or mill managers. After spending ten hours each day in the mills they find their greatest pleasure in practising orchestral music.

Early in the year 1900 we decided to enter the Full Orchestra Competition at the Morecambe Festival. The test piece was Reissiger's 'Felsenmühle' Overture. Four bands competed, and we obtained the first prize. We entered again in 1901, this time for two classes—string and full orchestra. Although we were not quite so successful as in the previous year, we obtained the second prize in the full orchestra and the third prize in the string classes.

When returning home from that event we decided to enter the Blackpool competition, to be held eleven days later. In less than a fortnight therefore we prepared ourselves for this contest by getting up Sullivan's 'Di Ballo' overture, in addition to rehearsing for the string orchestra and quartet classes, and though no other band entered the judges awarded us first prize in each class.

This year at Morecambe we obtained the first prize, with Goetz's Serenade in D minor, in the string orchestra class, and the second prize in the full orchestra, the test-piece being Weber's 'Oberon' overture.

When we consider that these good people have to work hard in the mills from 6 o'clock in the morning till 5.30 in the evening, the results of their delightful recreative pleasure do credit to themselves and their able conductor, Mr. C. Townsley.

These two instances testify in no small degree to the elevating power of music, its means of furnishing healthy recreation, and its effect on many lives that come under its warm, brightening influence. Such social and philanthropic applications of the divine art should find many imitators throughout the length and breadth of the land.

The 164th Anniversary Festival of the Royal Society of Musicians was held at the Whitehall Rooms, Hotel Métropole, on the 21st ult., under the presidency of the Earl of Shaftesbury. In proposing the toast of the evening of 'prosperity to the Royal Society of Musicians,' with an appeal for a generous subscription-list, the chairman said: 'I only wish I could be sure of the success ascribed to a certain charity sermon by Dr. Pye Smith, concerning which it is said one of his hearers was so carried away, that he emptied his neighbour's pocket into the plate.' The chairman's appeal resulted in the sum of £900 being added to the exchequer. As usual on these occasions, the music at the Festival was of good quality. Those who took part were M. Emile Sauret, Miss Kate Rooney, Mr. Ivor Foster, Mr. George A. Clinton, Mr. H. Lane Wilson, and Miss Stanley Lucas, the last-named giving special pleasure by her tasteful singing and excellent enunciation—a rare, but important qualification.

FOUR-PART SONG.

Words from "The Fair Maid of the Exchange,"
(Anon, 1607.)

Composed by GUSTAV VON HOLST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegretto.

SOPRANO. *f* Ye lit - tle birds that sit and sing A - midst the sha - dy val - leys, And

ALTO. *f* Ye lit - tle birds that sit and sing A - midst the sha - dy val - leys, And

TENOR. *f* Ye lit - tle birds that sit and sing A - midst the sha - dy val - leys, And

BASS. *f* Ye lit - tle birds that sit and sing A - midst the sha - dy val - leys, And

(For practice only.) *f* *Allegretto.*

see how Phil - lis sweet - ly . . walks With - in her gar - den al - leys.

see how Phil - lis sweet - ly walks With - in her gar - den al - leys. Go

see how Phil - lis . . sweet - ly walks With - in her gar - den al - leys.

see how Phil - lis sweet - ly walks With in her gar - den al - leys.

Copyright, 1902, by Novello and Company, Limited.

Go pret - ty birds a - bout her bower, Sing pret - ty . . . birds she may not lower,
 pret - ty birds a - bout her bower, Sing pret - ty birds she may not lower, . . . Ah
 Go pret - ty birds a - bout her bower, Sing pret - ty birds . . . she may not
 Go pret - ty birds a - bout her bower, Sing pret - ty birds . . . she may not

Ah me, me - thinks I see her frown, Ye pret - ty wan - tons war - ble. Go
 me, me - thinks I . . . see her frown, Ye pret - ty wan - tons war - ble. Go
 lower, Ah me, me - thinks I see her frown, Ye pret - ty wan - tons war - ble. Go
 lower, Ah, me, me - thinks I see her frown, Ye pret - ty wan - tons war - ble. Go

tell her thro' your chirp - ing bills, As you by me are bid - den ; To her is on - ly known my
 tell her thro' your chirp - ing bills, As you by me are bid - den ; To her is
 tell her thro' your chirp - ing bills, As you by me are bid - den ; To
 tell her thro' your chirp - ing bills, As you by me are bid - den ;

love . . . Which from the world is hid - den. *cres.* Go pret - ty
on - ly known my love Which from the world is hid - den. *cres.* Go pret - ty birds and
her is on - ly known my love Which from the world is hid - den. *cres.* Go pret - ty
p dolce. To her is on - ly known my love Which from the world is hid - den. Go

birds and tell her so, See that your notes strain not too low :
tell her . . so . . See that your notes strain not too low : For
birds and tell her so, See that your notes . . strain not too
pret - ty birds and tell her so, See that your notes . . strain not too

f For still me - thinks I see her frown, Ye pret - ty wan - tons war - ble.
still me - thinks I . . see her frown, Ye pret - ty wan - tons war - ble.
low : *f* For still me - thinks I see her frown, Ye pret - ty wan - tons war - ble.
low : *f* For still me - thinks I see her frown, Ye pret - ty wan - tons war - ble.

Go tune your voi - ces' har - mo - ny, And sing I am her lov - er, Strain

Go tune your voi - ces' har - mo - ny, And sing I am her lov - er, Strain

Go tune your voi - ces' har - mo - ny, And sing I am her lov - er, Strain

Go tune your voi - ces' har - mo - ny, And sing I am her lov - er, Strain

The first system of the musical score for 'Ye Little Birds'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Go tune your voices' harmony, And sing I am her lover, Strain'. The piano part features a steady accompaniment with eighth and sixteenth notes.

loud and sweet that ev - 'ry . . note With sweet con - tent may move her.

loud and sweet that ev - 'ry note With sweet con - tent may move her. And

loud and sweet that ev - 'ry note With sweet con - tent may move her.

loud and sweet that ev - 'ry note With sweet con - tent may move her.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'loud and sweet that every . . note With sweet content may move her.' and 'loud and sweet that every note With sweet content may move her. And'. The piano part continues with its accompaniment.

And she that hath the sweet - est voice, Tell her I . . will not change my choice ;

she that hath the sweet - est voice, Tell her I will not change my choice ; . . . Yet

And she that hath the sweet - est voice, Tell her I will . . . not change my

And she that hath the sweetest voice, Tell her I will . . . not change my

The third system of the musical score. It continues the vocal and piano parts. The lyrics are 'And she that hath the sweetest voice, Tell her I . . will not change my choice ;', 'she that hath the sweetest voice, Tell her I will not change my choice ; . . . Yet', 'And she that hath the sweetest voice, Tell her I will . . . not change my', and 'And she that hath the sweetest voice, Tell her I will . . . not change my'. The piano part continues with its accompaniment.

Yet still me - thinks I see her frown, Ye pret - ty wan - tons war - ble. *pp* O

still me - thinks I . . see her frown, Ye pret - ty wan - tons war - ble. *pp* O

choice ; Yet still me - thinks I see her frown, Ye pret - ty wan - tons war - ble. *pp* O

choice ; Yet still me - thinks I see her frown, Ye pret - ty wan - tons war - ble. *pp* O

fly, make haste, see, see, she falls In - to a pleas - ant slum - ber ; Sing round a - bout her ro - sy *p dolce.*

fly, make haste, see, see, she falls In - to a pleas - ant slum - ber ; Sing round a *p dolce.*

fly, make haste, see, see, she falls In - to a pleas - ant slum - ber ; Sing *p dolce.*

fly, make haste, see, see, she falls In - to a pleas - ant slum - ber ; *p dolce.*

bed, . . . That wa - king she may won - der. *cres.* Say to her

- bout her ro - sy bed, That wa - king she may won - der. *cres.* Say to her 'tis her

round a - bout her ro - sy bed, That wa - king she may won - der. *cres.* Say to her *p dolce.* *cres.*

Sing round a - bout her ro - sy bed, That wa - king she may won - der. Say *cres.*

'tis her lov - er true, That send - eth love to you, to you:

lov - er true, That send - eth love to you, to you: . . . And

'tis her lov - er true, That send - eth love . . . to you, to

to her 'tis her lov - er true. That send - eth love . . . to you, to

rall.

And when you hear her kind re - ply, Re - turn with pleas - ant war - blings.

rall.

when you hear her kind re - ply, Re - turn with pleas - ant war - blings.

rall.

you: And when you hear her kind re - ply, Re - turn with pleas - ant war - blings.

rall.

you: And when you hear her kind re - ply, Re - turn with pleas - ant war - blings.

rall.

T
Wit
He
189
is 1
rep
Poc
helo
for
this
near
'
birt
A
vari
afte
Lon
'W
hea
form

The
acco
King
with
St.
first
It
was
to q
'Wa
is to
N
hym
'Wa
mel

The
Th
Natu
the N
Line.

Th
cont
repre
the p

Church and Organ Music.

THE TUNE 'WAREHAM.'

The composer of this time-honoured tune is William Knapp, said to be the son of a German. He was born at Wareham, Dorsetshire, in 1688 or 1699. The particulars of his life are very few. He is referred to as 'a country psalm-singer,' and is reputed to have held organistships at Wareham and Poole. At the latter place he, according to Rimbault, held the office of parish clerk of St. James's Church for the long period of thirty-nine years. He departed this life in the year 1768, and was buried 'somewhere near the old town wall' of Poole.

'Wareham,' so named by the composer after his birthplace, first appeared in a psalmody entitled:—

A set of new PSALMS and ANTHEMS in four parts: on various occasions . . . and an introduction to Psalmody after a plain and familiar manner. By WILLIAM KNAPP. London: 1738.

'Wareham tune' is therein set to Psalm xxxvi. and headed 'for ye holy Sacrament.' Here is the original form of its melody:—



The fourth edition of Knapp's book (1750) contains, according to the title-page, 'an anthem composed by King Henry the Seventh; which has been performed with the greatest Applause (!) in the King's Chapel, St. Paul's Cathedral, and Westminster-Abbey. Now first published from a Manuscript.'

It may be remembered that the tune 'Bedford' was changed, but not by its composer, from triple to quadruple rhythm. Knapp, however, transformed 'Wareham' himself. In its non-triple form the tune is to be found in:—

NEW CHURCH MELODY; being a set of anthems, psalms, hymns, &c. . . By WILLIAM KNAPP . . . London, 1754.

'Wareham' is there named 'Blandford,' and the melody is slightly altered:—



The tune is preceded with this quaint direction:—

The above & ye following Tune are Set in the two Natural Keys, Viz.: A re the Natural ♯ Key, and C fa ut, the Natural ♮ Key, and when Sung, to be repeated every Line.

This second book of psalmody issued by Knapp contains his portrait, which we reproduce. It represents him at the age of fifty-four. Following the psalmodic custom of the time, 'New Church

Melody' contains an adulatory poem of four stanzas, of which, by way of conclusion, we quote the first and last.

To MR. KNAPP on his NEW CHURCH MELODY.

Is it the justest Praise of ev'ry Art
To second Nature, and improve the Heart?
Then sure amidst the Circle none can vie
With true Devotion's Handmaid, *Psalmody*.

How great your Merit, who employ your Pains
To form the Choir, to regulate it's Strains!
And shewing Mufick why herself was given,
Recall the Wand'rer to her native Heaven!



WILLIAM KNAPP,
COMPOSER OF THE TUNE 'WAREHAM.'

Mr. T. L. Forbes writes:—

I have been reading your most interesting memoir of Henry Smart. I was for eight years organist of Christ Church, Woburn Square, and took opportunities of going into St. Pancras Church on my way home to hear the concluding hymn and voluntary. It may interest you to see the following version of the fifth line of the tune 'Benediction,' which I heard Smart play one evening:—



His out-voluntary was generally extempore, but in proper form. But I once heard him play 'The King shall rejoice,' the March from 'Athalia,' and Beethoven's 'Hallelujah.' During the collection, a long interlude before the last verse of the hymn often commenced on the choir organ and 'worked up' to the 'full organ' for the last verse with masterly effect.

In Memoriam EDWIN GEORGE MONK.

After the retirement of the late Dr. E. G. Monk from the organistship of York Minster he went to reside at Radley, near Abingdon, in Berkshire, where he died two years ago. The desire of the vicar of Radley to erect a memorial to that much esteemed musician in the church where he was wont to

worship is a natural one. Moreover, it is exceedingly fitting that the memorial should take the form of an organ. The time is opportune, as the Church is now being restored at a cost of £1,100, towards which sum the vicar has still to raise £300. We are therefore asked—and we gladly accede to the request—to bring the matter of the proposed organ before our readers in the hope that not a few will be led to subscribe towards 'a worthy, though very humble' memorial, as the vicar puts it, to one who did so much for church music and who bore an honoured name. So far some £30 have been promised; the organ is to cost only £200, and the proposal has the support of Dr. Mark Monk, of Truro Cathedral, Mr. Walter Macfarren, and the Rev. John Hampton, Warden of St. Michael's College, Tenbury. The Rev. C. B. Layland, The Vicarage, Radley, Abingdon, Berks, will gratefully receive any subscriptions that may be sent to him for the object he has in view.

A TRIO OF LITANIES.

It was a happy thought of Mr. John B. Lott to prepare for publication, with interesting prefaces, three litanies by seventeenth-century composers—William King, Henry Loosemore, and Thomas Wanless. These, with the Ferial and Tallis, form the cycle of five litanies sung at Lichfield Cathedral throughout the year. King was organist of New College, Oxford (1664-80); Loosemore, of King's College, Cambridge (1627-70); and Wanless, of York Minster, in 1691. The beautiful setting by King (in A), which we recently had an opportunity of hearing at Lichfield, is one quite within the capacity of parish choirs, and deserves to be widely known. We give two examples of the responses, the Priest's part being sung according to the Ferial Use.

In moderately quick time, and firmly.
CHOIR.

mf
O God the Fa-ther, of Heaven: have mer-cy up-

dim.

dim.
- on us mis-er-a-ble sin-ners.

Slow.

p
Grant us Thy peace.

The excellent Bach organ recitals—to which we have more than once referred—given by Mr. E. H. Thorne, have pursued their interesting course on Saturday afternoons during the past month; and the orchestral and oratorio services at Brixton Church, on the 4th and 18th ult., under Mr. Douglas Redman, have maintained their interest and popularity.

SYDNEY SMITH AND THE *Statu quo*.

The witty Canon of St. Paul's Cathedral was a very outspoken cleric, especially on matters musical. 'No more minor music while I am in residence, Mr. Goss,' was one of his 'orders' to Sir John Stainer's predecessor. His instructions to William Hawes, Almoner of the Choristers, were no less imperative, as the following extract from a letter—or rather, an 'order'—from the redoubtable canon to that gentleman will show:—

Mr. Hawes.

I think the choir at St. Paul's as good as any in England. We have gone on with it for 200 years—why not be content? You talk of competing with other cathedrals—but cathedrals are not to consider themselves as rival opera houses. We shall come, bye and bye, to act anthems. It is enough if our music is decent, and does not put us to shame. It is a matter of perfect indifference to me whether Westminster bawls louder than St. Paul's. We are there to pray, and the singing is a very subordinate consideration.

SYDNEY SMITH.

Combe Florey, Taunton,
August 21, 1844.

We gladly insert the following letter from the Hon. Richard Strutt:—

SIR,—With the permission of the Vicar, it is proposed to hold a festival service of ladies' choirs, early in November next, at Kensington Parish Church, the Service to consist of a celebration of the Holy Communion, sung to Rheinberger's setting, 'Sincere in memoriam.'

I shall be glad if you will give me the opportunity of saying that the names of any choirs (*composed exclusively of ladies' voices*), which may be desirous to join in the festival, should be sent to me at the address given below; full particulars will then be forwarded.

Yours faithfully

Raleigh House,
Chelsea, S.W.

RICHARD STRUTT.

The *Harrogate Times* of the 17th ult. contains a biography of Dr. E. J. Crow, late organist of Ripon Cathedral, from which it appears that he has accepted the appointment of organist and choirmaster of Thirsk parish church.

Mr. C. H. Moody entered upon his duties as organist of Ripon Cathedral on April 30, since which date the daily services have been sung without accompaniment. The fine organ erected by Lewis, in 1878, is being rebuilt to Mr. Moody's specification by Messrs. Hill and Son.

A neat little booklet, entitled 'A year's musical work,' gives an account of excellent service rendered by the voluntary choir, numbering forty-eight voices, of the church of St. Michael-at-Bowes, Bowes Park, of which Mr. Herbert Rolfe is the organist and choirmaster.

ORGAN RECITALS.

Dr. Varley Roberts, St. Saviour's, Liverpool (Overture to 'Ptolemy,' Handel).—Mr. T. H. Collinson, Cathedral Church, Edinburgh (Passacaglia, Buxtehude, and Dithyramb, Harwood).—Mr. Frederick Alexander, Woodward Avenue Baptist Church, Detroit (Variations on 'O Filii et Filiae,' John E. West).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Air with variations and final fugato, Henry Smart).—Mr. Thomas Lane, Parish Church, Littleborough (Coronation March, Hollins).—Mr. R. E. Parker, Wilmslow Parish Church (Flute Concerto, Rink).—Mr. R. H. Turner, Parish Church, Portsmouth (Sonata da Camera in D, No. 1,

A. L. Peace).—Mr. G. Bernard Gilbert, Public Hall, Canning Town (Study and Christus Resurrexit, O. Ravello).—Mr. Alfred Alexander, Wigan Parish Church (Introduction, air, and variations in F, Gladstone).—Mr. Thomas J. Crawford, St. Paul's, Camden Square (Reverie, Stainer).—Mr. Arthur Clements, Wesleyan Church, Dunster (Basso ostinato, Arensky).—Mr. R. W. Strickland, College Street Chapel, Northampton (Sonata No. 3, Guilman).—Mr. Henry W. Weston, St. Peter's Presbyterian Church, Upper Tooting (Andante con variazioni in A, Rea).—Mr. G. Holland Fox, Holy Trinity, Darlington (March in B flat, Silas).—Mr. Arthur S. James, St. Peter's, Rickmansworth (Minuet and Trio from G minor Symphony, Sterndale Bennett).—Mr. Fred Gostelow, St. Stephen's, Walbrook (Sonata in D, Mozart, arranged from pianoforte duet by Best).—Mr. A. E. Thorne, Christ Church, Newgate Street (Fantasia in E flat, Best, and Adagio from the F minor Sonata, E. H. Thorne).—Mr. M. B. Kidd, Parish Church, Forfar (Cantilene in A flat, Wheelton).—Mr. Charles W. Stear, St. Mary's, Barrow Gurney (Grand Chœur, Salomé).—Mr. J. R. Griffiths, Christ Church, Westminster Bridge Road (Intermezzo in D flat, Hollins).—Mr. W. Louch, St. John's, Longsight (Scherzo in G, Lemaigre).—Mr. Walter E. Hall, Carnegie Music Hall, Pittsburgh (Cantone, King Hall).—Mr. J. Charles Long, St. James's Westmorland Street, W. (Fantasia and Toccata, Op. 57, Stanford).—Mr. H. V. Miniken, St. Olave's, Southwark (Allegretto grazioso, Tours).—Mr. T. H. Collinson, Cathedral Church, Edinburgh (Choral - Vorspiele, Brahms).—Mr. Louis H. Torr, Church of the Ascension, Bitterne Park.—Mr. W. A. Roberts, Welsh Congregational Church, Liverpool (Concert overture in E flat, Faulkner).—Mr. Louis F. Goodwin, Pembury Grove United Methodist Free Church, Lower Clapton (Intermezzo, Hollins).—Mr. Thomas Curry, Holy Trinity, Richmond.—Mr. W. G. Peake, All Saints' Parish Church, Driffield (Marche Célèbre, Franz Lachner).

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. H. Maitland Barnes, The Old Independent Church, Haverhill.
Mr. E. Beattie, Islington Presbyterian Church.
Mr. C. R. Brown, Clapton Presbyterian Church.
Mr. J. Clark, Christ Church, Wellington, Salop.
Mr. G. Holland Fox, Holy Trinity Church, Darlington.
Mr. J. W. Jones, Holy Trinity Church, Elgin.
Mr. E. H. Melling, St. Peter's Church, Birmingham.
Mr. T. W. Musgrove, Parish Church, Cromer.
Mr. Charles H. Nutton, Inverbrothock Parish Church, Arbroath.
Mr. E. H. Turner, All Saints' Church, Colchester.
Mr. R. Wilkinson, Saint's Hospital (The Blue Coat School), West Horsham.

The Annual Meeting of the Conference of Organists and Directors of Music in Public Schools was held in the large hall of the Royal College of Organists on April 30. Dr. C. H. Lloyd, of Eton, in the chair. Mr. Basil Johnson suggested 'that the Committee of the Union should take steps to give an impetus to the study of the violin and other orchestral instruments by approaching the masters of preparatory schools.' He had found at Rugby, and his experience seemed to be that of many others, that the falling-off in the number of students of these instruments was such as to threaten the existence of the school orchestra. The proposition of Mr. E. L. Price, 'that a new School Song-book is greatly needed,' was carried. Mr. Price said that he had found school concerts of great use in making the music-master known to all the boys; it was the only part of the music that was not resented by other members of the staff. He thought a book to include national songs, general boys' songs, and poetic songs, in such a form that each school could have their own local songs bound up with it, would meet a great want. A committee of the Union was requested to report upon the possibility of preparing a song-book.

Reviews.

CORONATION MUSIC.

The Form and Order of Service. Recommended for use in Churches of the Church of England throughout His Majesty's Empire, on Thursday, June 26, 1902, being the Coronation Day of their Majesties King Edward and Queen Alexandra.

A Selection of Music. For use at Coronation Services.

Coronation Marches. For the Pianoforte, selected and arranged by H. Elliot Button. Books 1 and 2.

Coronation Song Book. For Children's Festivals.

[Novello and Company, Limited.]

The 'Form and Order of Service,' issued by command of the King for Coronation Services, here appears in an edition with music in two forms. No. 1 includes Tallis's Responses, Sullivan's Introit, Wesley's Creed in E, Stainer's Sanctus and Gloria from the Service in A, and his sevenfold Amen, in addition to the threefold Amen of Gibbons, and five hymns suitable to the occasion. The contents of No. 2 edition are identical with that already referred to so far as the prayers are concerned; but, while it contains some of the music of No. 1, simpler strains have been selected for the Creed, Sanctus and Gloria from the Service in B flat by the late Sir John Stainer. The advantages accruing from having the complete form of service, prayers as well as music, within one cover are obvious.

The 'Selection of Music' compiled for use at Coronation Services in churches and chapels in which the official 'Form and order' is not adopted leads off with Smart's Te Deum in F, which is followed by Goss's anthem, 'The King shall rejoice,' Elvey's anthem, 'I was glad,' seven appropriate hymns and tunes (old and new), Elgar's arrangement of 'God save the King,' and two settings of the Amen—the sevenfold of Stainer and the threefold of Orlando Gibbons. An edition in the tonic sol-fa notation is also issued of this useful collection, which, it may be observed, is suitable for all occasions.

The two books of Coronation Marches contain in all seventeen martial compositions by various composers, ancient and modern, all of which have been suitably arranged by Mr. H. Elliot Button in a manner such as not to unduly tax the technical attainments of performers. A good march is for all time, and therefore the contents of this collection will serve a useful purpose long after the great event so near at hand shall have become a memory.

The Coronation Song Book opens with a march, probably by way of prelude to the remaining thirteen vocal pieces, nearly all of which appear in unison form. All tastes and national sentiments are provided for in a book that bears upon it the stamp of popularity.

PIANOFORTE MUSIC.

Spring is coming. Scherzo for the Pianoforte, by Landon Ronald. [Metzler and Co.]

Mr. Ronald's music indicates the liveliest faith in the advent of a blithesome Spring, the only suggestiveness of an east wind being two episodic passages in 5-4 time. Brightly played the music would scarcely fail to make a pleasing impression.

Moments at the Pianoforte: Cloud and Sunshine; Pleading. By Edward Sharp. [Weekes and Co.]

The 'characteristic sketches' designation of these short pieces may be said to be justified. In the first of the set, the 'Cloud' would seem to be a summer one, and by the *tempo* of the music, one that passes quickly. It is in fact a minor cloud, and serves to enhance the brightness of the major sunshine. Pianists with emotional temperaments will find *Pleading* to their tastes. The request, whatever it may be, is preferred with considerable ardour, so much so, indeed, that the music seems to represent at the close the exhaustion consequent upon intensity.

SONGS.

Five Songs. Words by H. E. Henderson, music composed by James Lyon. Op. 19.

Four Songs of the Sea. Words and music by Roger C. Quilter. Op. 1. [Forsyth Bros.]

Mr. Lyon writes gratefully for the voice; moreover, his accompaniments are interesting and artistic. The words of the first song, 'When thou art kind,' have an old-time ring about them which is pleasingly echoed by the music. The setting of 'Woo me only' is somewhat too smooth for the sentiment of the lines, for the lady demands that her swain's words should 'throb with truth . . . and undying love,' and so on. The third song, 'Love's threshold,' may be described as an analysis of love at first sight. An expressive singer could make much of this ditty. No. 4, called 'A Greeting,' is also very pleasing, and the last song of the series, entitled 'Thanksgiving,' could be made very effective by a vocalist possessing dramatic perception.

Words of encouragement should be extended to Mr. Quilter for his 'Four Songs of the Sea,' which show poetical fancy combined with a gift to invent appropriate and pleasing melody. The songs, which are little more than leaflets, may be described as meditations by the 'sad sea waves,' but are by no means melancholy. They are moderate in compass, and easy to sing and play.

The Wolf. Glee for Men's Voices. Composed by Charles E. Tinney. [Novello and Company, Limited.]

Mr. Tinney has set the familiar lines by John O'Keefe with an eye to dramatic effect; some of the rapid changes from *ff* to *pp* savour of the sensational, and it might be urged that a burglar would not bid his victims to be silent *forte*, but apart from these defects, which can be easily palliated by the conductor, Mr. Tinney's music echoes the sentiments of the text faithfully and effectively, and a well-trained body of altos, first and second tenors and basses would certainly be able to hold the attention of an audience, and probably engender in the nervous a shudder at possibilities on their reaching home.

Obituary.

JAMES HIGGS.

We regret to record the death of Dr. JAMES HIGGS, which occurred at his residence, 145, Portsdown Road, Maida Vale, on April 26, aged seventy-three years. Dr. Higgs, who was born in Lambeth, in 1829, studied under his father, an amateur of ability. He succeeded the late Dr. Wylde as organist of Eaton Chapel in 1844, and in the following year, on the secession of his brother Marcellus Higgs, he became organist of St. Benet and St. Peter, Paul's Wharf. His successive organ appointments were St. Mark's, Kennington, 1852-64, St. Michael's, Stockwell, 1864-7, and for twenty-eight years of St. Andrew's, Holborn, 1867 to 1895, when he retired from playing in public. Dr. Higgs was connected with the Royal College of Organists almost from its foundation in 1864, and frequently acted as examiner. An original member of the Musical Association, he succeeded the late Charles Salaman as hon. secretary in 1877, and held the post for six years. He read two instructive papers before the Association—on 'Bach's Art of Fugue,' in 1877, and 'Samuel Wesley: his life, times, and influence on music,' in 1894. He was the author of two useful primers—*Fugue, and Modulation*. In collaboration with Sir Frederick Bridge he edited 'Bach's Organ Music,' and he was the editor of a collection of two-part Solfeggi in Novello's Primer Series. The deceased musician graduated Mus. Bac., Oxon., in 1874, and his well-deserved doctor's degree was conferred upon him by the Archbishop of Canterbury. In 1883 he was appointed a professor at the Royal College of Music. He was for many years connected with Trinity College (London), and in 1900 he received the appointment of Dean of the Faculty of Music, University of London. Dr. Higgs will be long remembered for his thoroughness as a teacher and for his kindly nature—qualities possessed by him in no small degree, and to which the present writer, one of his old pupils, bears full and grateful testimony.

LOWER RHENISH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE DREAM OF GERONTIUS AT DÜSSELDORF AND RICHARD STRAUSS ON ENGLISH MUSIC.

'I raise my glass to the welfare and success of the first English Progressivist, Meister Edward Elgar, and of the young progressive School of English composers.' With these words the greatest living German composer, Richard Strauss, closed a memorable speech delivered at the 'Festessen,' in the Düsseldorf Tonhalle, at the conclusion of the Seventy-ninth Lower Rhenish Musical Festival. The speech, spoken in clear, ringing tones that carried conviction to all who heard it, was sprung upon the assembly as a complete surprise; for the list of official, *i.e.*, expected, toasts had already been exhausted, and everybody, including Professor Julius Buths (the excellent conductor of the Festival), Dr. Elgar, Herr Hofkapellmeister Strauss himself, the soloists, orchestra, chorus, visitors, ladies, and others, had already been toasted by more or less eloquent and humorous speakers.

The generous words of the most distinguished living German musician were received with real enthusiasm by the assembled musicians and dilettanti; but the few English visitors present were filled with delight at the unexpected great honour paid to their gifted countryman. 'The Dream of Gerontius' had on the previous evening been given a superb and brilliantly successful performance, under that truly progressive and broad-minded German musician, Julius Buths, the first to practically demonstrate what a rich treasure of inspired and original music Englishmen possess in this noble work.

The Festival was in almost every respect one of great artistic excellence. To commence with, the programme contained nothing which did not deserve the epithet of 'masterpiece,' including Bach at his sublimest, as in the B minor Mass, and in his frolicsome mood, as displayed in the beautiful and very humorous *Dramma per musica*, 'The contest between Phœbus and Pan.' The former colossal masterpiece—the Cologne Cathedral translated into music, as a German critic has called it—formed the first evening's programme on Whit-Sunday. A chorus of nearly 500 voices sang the wonderful music with true Bach enthusiasm, expressively and devoutly. The orchestra, in which the small high D trumpets rang with the greatest possible effect, consisted of over 120 players, and the soloists were Frau Dr. A. Noordevier-Reddingius, of Amsterdam, Miss Muriel Foster, of London, Herr Franz Litzinger, of Düsseldorf, and Professor J. M. Messchaert, of Wiesbaden. Of these, Miss Foster had by far the greatest success; in fact, it is my pleasing duty to record that she was one of the surprises, not to say sensations, of the Festival. Quite unheralded by the vicious puff preliminary, this young and gifted Englishwoman sang herself into the hearts (as the Germans would say) of the Festival audience. Apart from Miss Foster's singing, the deepest effect was, as usual, made by the chain of choruses beginning with the 'Sanctus,' and counting amongst its links some of the most stupendous and overwhelming revelations in the divinest of all arts. The whole performance was alive and moving. The old cantor stood before us a real man, great of heart and truly inspired of soul.

The programme of the second concert was 'progressive' in a particular sense, in that it consisted of Dr. Elgar's 'Gerontius' and Liszt's 'Faust' Symphony. Of Professor Buths's reading of our countryman's 'meisterwerk' (to quote Richard Strauss), I spoke after its performance at Düsseldorf in December last. That the increased orchestra and chorus, as well as their greater familiarity with the music, added enormously to the effect of the magnificent choral numbers, goes without saying. The work was immediately recognised by the many musicians present from far and near as one of remarkable originality, surpassing beauty, and genuine worth. Professor Buths conducted with a whole-hearted enthusiasm and a conspicuous appreciation of its beauties. The fortunate composer was called

to the platform again and again after both parts and cheered to the echo. No greater success, I was told, has been achieved by a new choral work of similar dimensions at these Festivals within living memory, and a great triumph for English music can thus be chronicled. The soloists were Miss Muriel Foster, who gave a distinguished and impressive reading of the part of the *Angel*, Dr. Ludwig Wüllner, of whom I wrote enthusiastically last December, and can now speak with similar enthusiasm, and Professor Messchaert, a rare artist, by whom, for the first time, I heard the parts of the *Priest* and the *Angel of the Agony* sung with the requisite dignity, pathos, and purity of intonation.

Of Liszt's Symphony, perhaps the greatest, as it is certainly one of the most intrinsically beautiful and genius-like of all his orchestral works, I can only find space to say that Richard Strauss secured a superb interpretation of the music.

The final day of the Festival must be dismissed with a few words. After a virile performance of Beethoven's "No. 5" under Professor Butts's inspiring guidance, Mdlle. Marcella Pregi sang Mozart's Recitative and Rondo 'Ch'io mi scordi di te?' with accompaniment for pianoforte obbligato (played by Professor Butts) and orchestra; Professor Leopold Auer, of St. Petersburg, played Brahms's Violin concerto with great breadth and dignity; and Richard Strauss followed with the great love duet, 'Feuersnoth! Minnegebot!' from his new opera 'Feuersnoth,' recently produced at Dresden. Here was progressive music with a vengeance! The difficulties of the vocal and instrumental parts are only matched by the daring and newness of the whole conception. The thing carries one along on a powerful and irresistible current of individual melody (for it is, or in a few years' time will be recognised as, melody!) and the most glowing, original orchestral accompaniment imaginable. The soloists were Herr Carl Scheidemantel and Frau Elsa Hensel-Schweitzer, both excellent singers; the lady especially has a delightfully pure and clear voice, which she manages like a true artist.

Bach's aforementioned humorous cantata closed the Festival. In this, Professor Messchaert 'brought down the house' with the very comic song 'Zum Tanze, zum Sprünge,' while Mdlle. Pregi had to repeat the merry air 'Patron, das macht der Wind,' which she sang quite delightfully. Other parts were taken by Herren Dr. Wüllner (who was in excellent voice), Litzinger, and Scheidemantel.

After the concert the Festival Supper mentioned at the head of this article took place, and a delightful function it was. Nothing could have exceeded the kindness of our reception everywhere, or the warmth with which Richard Strauss's toast of Elgar and the young progressive English School, already referred to, was received. The reply to this toast was spoken for Dr. Elgar by Mr. Arthur Johnstone, of the *Manchester Guardian*, who also replied for the English visitors.

Finally, it behoves me to place on record the grateful thanks of the English visitors for many great kindnesses received at the hands of Professor Butts, and the gentlemen of the committee, especially Herren Rittmeister von Weise, Rektor H. Steinert, and Arthur Modes. To two men is the honour of this, the Seventy-ninth Lower Rhenish Musical Festival, due—Edward Elgar and Julius Butts.

A. J. J.

THE LONDON MUSICAL FESTIVAL.

Though the programme of the London Musical Festival, which took place at the Queen's Hall during the week beginning April 28, contained very little that was new, it presented some familiar things in a new light. This was owing to the presence of some eminent conductors, whose strong individualities were impressed on all the music they directed. First there was Mr. Henry J. Wood, who conducted two concerts. Concerning his reading of Tchaikowsky's Fourth and Sixth Symphonies there is of course nothing new to say, but it must be put down to his credit that he obtained a very fine and warmly-coloured interpretation of Richard Strauss's symphonic

poem, 'Don Juan,' a repeated hearing of which convinces one that this is not merely exceedingly clever music, but that it is infused with the vitality which only genius can supply. Then M. Ysaye had a programme to himself, and gave a reading of Beethoven's C minor Symphony that was not marked by any very subtle touches, but was eminently strong, broad, and sane. He made more than usual of the difference in character between the two subjects of the *Andante*, made a similar distinction between the *Scherzo* and *Trio*, and increased the weight of tone in the *Finale* by bringing in four extra horns, all devices quite legitimate in principle and, on the whole, effective in practice. Two concerts were conducted by Mr. Weingartner, whose reading of the 'Eroica' failed to convince the hearer as much as his performance of the C minor did a year ago. Generally speaking he is a singularly reticent conductor, whose 'readings' are anything but sensational, but in this case he inclined to exaggeration. One could appreciate his motive in making a distinction between the solemn funeral march and the hope-inspired trio, but he carried the contrast to such a pitch that the continuous swing of the music was in danger of being lost, and it was at times hurried so much that its essential character was changed. The last movement, which so often suffers from being treated not quite seriously, was given with exceptional power and dignity. In Brahms's Second Symphony Mr. Weingartner was at his best, and he gave a most sympathetic reading of the music, bringing out its beautiful details with great clearness and refinement. He also appeared as a composer, introducing a symphonic poem based on the tragedy of 'King Lear.' It is a work of brilliant cleverness; programme music to the extent of following with perfect fidelity the broad lines of the plot, yet so fine and well balanced in construction that it passes muster when regarded as absolute music. Its intellectual interest is great; what it lacks is emotional power to touch the heart. Save the theme which typifies *Cordelia*, in which this touch of human sympathy can be detected, the themes seem to lack spontaneity. There was more of this essential vitality in another comparative novelty, a concert-arrangement of Mr. Percy Pitt's 'Paolo and Francesca' music, which was conducted by Mr. Wood at the first concert of the Festival. It is strenuous, intensely dramatic in feeling, and thoroughly adapted for association with a tragic drama, but it suffered in being presented as a concert piece, for which it lacks variety and balanced construction. For this purpose it should be rather more carefully put together.

The sensation of the Festival was the appearance of Mr. Nikisch, the Gewandhaus conductor, who has not been in London for several years. Since his last appearance he has developed his resources. He was always a master of refined detail, but a trifle cold, and perhaps 'finnicking'; now he has added fire and force to his qualities. His powers were strikingly displayed in Tchaikowsky's E minor Symphony, the dramatic contrasts and warm, passionate melody of which were made manifest by a superb performance. Perhaps even more striking was the effect he produced, by entirely legitimate means, with such well-worn works as the 'Meistersinger' and 'Tannhäuser' overtures. The polyphony of the one was brought out with extraordinary clearness, the energy of the other was fully realised, and one hardly knew whether to admire most the power of the conductor or the adaptability of the orchestra that could accomplish such finished results after a single rehearsal. At the final concert, M. Saint-Saëns conducted some of his compositions, including the overture to his latest opera, 'Les Barbares,' not very distinguished music, and in construction somewhat 'panoramic.'

The instrumental soloists were M. Ysaye, who played Beethoven's Violin Concerto superbly; M. Busoni, who was equally successful in Beethoven's E flat Pianoforte Concerto; Mr. Becker, and Mr. Mark Hambourg, whose dashing bravura had a suitable field for display in Tchaikowsky's B flat minor Pianoforte Concerto. The vocalists were Miss Blauvelt, Madame Ella Russell, Miss Alice Nielsen, Madame Clara Butt, Miss Kirkby Lunn, and Mr. Ffrangcon Davies.

THE OPERA.

The season at Covent Garden opened on the 8th ult. with 'Lohengrin,' and bids fair to be memorable for social brilliancy rather than musical progressiveness.

The Syndicate had not been idle during the recess in its work of beautifying and improving the theatre. New scenery was ordered for a considerable number of operas, and all the new stage pictures seen so far have been excellently artistic and greatly advantageous to the total effect. In 'Lohengrin,' Mr. Harker's 'Plain by the Scheldt' and his 'Courtyard of the Citadel' are original and striking from the brightness of their colour scheme. The tradition that Wagner required sombre, even muddy, backgrounds was becoming quite oppressive, and it is good to find a man with courage to break away from it. It is true that the scene in Act II. somewhat reminds one, as a contemporary happily remarked, of a parish mortuary—but that is rather the fault of the mortuaries, and is one of the penalties of archæological accuracy. Mr. Bruce Smith is responsible for the excellent new scenery in 'Die Walküre.' The second scene is specially good, and for once the fight between *Siegmund* and *Hunding* was intelligible and visible.

The first few weeks of the season are always made the occasion for débuts of new singers. Of those heard so far, the most successful has undoubtedly been Signor Caruso, who is that rarest of things, a real lyrical tenor. To a fine voice he adds an excellent method; for though his voice is big he can make it move with the greatest agility. He had up to the time of writing been heard only as the *Duke* in 'Rigoletto,' but in that part he was extremely successful. Herr Pennarini, of Hamburg, is a typical German *Heldentenor*, and has been heard as *Lohengrin*, *Siegmund*, and *Siegfried*. He has a fairly sympathetic voice, but uses it in too German a way to be quite successful as a singer. He is a capable actor, but his lack of dignity and distinction makes his *Lohengrin* the least satisfactory of his impersonations. Herr Kraemer-Helm, of Mayence, is a more sympathetic singer and a more refined actor, but unfortunately his physique is too small for Covent Garden. Frau Lohse, of Strasburg, the wife of the conductor, is an extremely sympathetic artist of no little originality. She makes up in charm for what she lacks in power, and her graceful and youthful appearance is no small help to her. Both as *Elisabeth* in 'Tannhäuser,' and as *Sieglinde* in 'Die Walküre,' she made an excellent impression. Lastly, Fräulein Fremstadt is an artist of considerable power.

The chief performances up to the time of writing remain to be briefly chronicled. On May 8, in 'Lohengrin' Madame Nordica was the *Elsa*, and sang with her usual beauty of method and expression. Herr van Rooy was superb as *Telramund*, while Madame Kirkby Lunn was satisfactory as *Ortrud*. Herr Blass was a good *King*, and of Herr Pennarini mention has already been made. On the following night, in 'Roméo et Juliette,' Madame Suzanne Adams and M. Saleza returned to us in good voice, and both were very successful. The splendid voice and method of M. Plançon as *Frère Laurent*, were as invaluable as ever, and MM. Gilibert, Colsaux, and Seveilhac were also in the cast. Mlle. Helian, a new-comer, was a graceful *Page*. The French chorus is better than the German one. On the 9th, in 'Tannhäuser,' M. Plançon as the *Landgrave* was the mainstay of the whole performance. Besides Frau Lohse and Herr Kraemer-Helm, the cast included Miss Susan Strong, an able *Venus* (able is hardly the epithet one would apply to an ideal *Venus*), and M. Renaud, who sang the music of *Wolfram* admirably. On the 11th, Madame Suzanne Adams, M. Saleza, and M. Plançon undertook in their familiar manner the chief parts in 'Faust,' with Signor Scotti as an excellent *Valentine*. The performance of 'Rigoletto' on the following night was notable for the *rentrée* of Madame Melba, who sang the music of *Gilda* with all her wonted brilliancy, but an occasional slight hardness of the higher notes; for the already-discussed début of Signor Caruso, and, above all, for M. Renaud's *Rigoletto*, a performance of striking beauty and power both vocally and histrionically. Madame Kirkby Lunn as *Maddalena* and M. Journet

as *Sparafucile* gave very useful help. On the 15th, in 'Die Walküre,' Herr van Rooy was again unapproachable as *Wotan*, and Madame Nordica's *Brünnhilde* has its familiar merits and shortcomings. Histrionically her performance showed more warmth and conviction than usual. Herr Blass was excellent as *Hunding*, and Herr Pennarini and Frau Lohse were *Siegmund* and *Sieglinde* with results already stated. On the following night there was a good all-round performance of 'Carmen,' with Madame Zélie de Lussan as *Carmen* and M. Saleza as *Don José*. These are familiar impersonations, as are the *Toreador* of Signor Scotti and the *Micaela* of Madame Suzanne Adams.

COMPETITIONS.

YORK.

The 'Yorkshire Choral and Instrumental Competitions' were held in York, on April 22 and 23, and proved highly interesting from an educational point of view. Indeed, these competitions proved their usefulness in very striking fashion, for the choral performances, and especially those of the children, reached a higher standard than in any former year. The vocal material in the North and East Ridings, to which the York competitions chiefly appeal, is notoriously inferior in stamina to that of the West Riding. How thoroughly practical these competitions are was shown by the prominence given to sight-reading, which is, as may readily be understood, by no means a popular part of the event to those for whose benefit it is intended. The village choirs demonstrated its necessity by the imperfection of their efforts, which showed that some of the time they might have spent on rudiments had been given up too exclusively to the preparation of set-pieces. Sight-reading was also made an obligatory addendum to the madrigal competition, the chief event of the series, and here it was satisfactory to notice what excellent and even results were obtained. How high a level was attained may be realised from the fact that, out of a possible sixty, Dr. McNaught awarded one choir fifty-four marks; two obtained fifty a-piece, and two others forty. And it was no less satisfactory that in singing the test-piece, the madrigal, 'Why weep, alas, my lady love?' the same order was observed, thus showing that artistic feeling and musicianship went hand in hand. The choirs that most distinguished themselves were the Priory Street Society, under Mr. J. Forster, the Centenary Chapel choir, under Mr. M. Rymer, and Monk Fryston choir, under Mr. D. Morris. Another very practical feature was the class for singing hymns and chanting psalms, which induced the village choirs that took part to pay more attention than they otherwise might to a much neglected but important branch of church music.

The chief feature of the York Competitions was the singing of the School Choirs. When a hardened and experienced judge like Dr. McNaught could declare that he had never heard better school-singing, its high order of merit may be imagined. Speaking generally, the great virtue of the singing consisted in the beauty of tone produced. Instead of the forced tone one so often hears from carelessly or injudiciously taught children, and especially boys, the tone was always pleasant, easy, and musical.

The instrumental classes, which were judged by Mr. Arthur Bent, were of rather uneven merit. Here the juvenile performers were not so conspicuous for their excellence, the violinists being poor, though the violoncellists were good. The most interesting class was that in which a Pianoforte Trio by Reissiger (Op. 186) was played by two parties in a style more than creditable to amateurs, and so even that the task of judging between them must have been an exceedingly difficult one.

Some of the combined performances of the choirs, under the spirited conducting of Miss Mary Egerton, the lady to whose energy and faith the festival may be said to owe its existence, were excellent. The children sang Canon Torrance's prize 'Children's Coronation Song,' and the adults a fine unaccompanied anthem, 'Fierce was the wild billow,' by Mr. Tertius Noble, who by his presence showed his sympathy with the aims of the festival.

A very successful competition—now annual—was again held on April 26 and 28 at Malvern. This interesting event was initiated by Lady Mary Lygon, who, with Dr. Elgar and Mr. A. Herbert Brewer, conducted the final evening concert, at which the sacred cantata, 'Emmaus,' by the organist of Gloucester Cathedral, was performed. Dr. W. G. McNaught adjudicated.

The Wensleydale Tournament of Song—successfully held on the 14th and 15th ult.—together with that of Swaledale (to be held on the 4th and 5th inst.), will be noticed next month.

The competitions at Morecambe, Shepton Mallet, and Spilshy are noticed on pages 388 and 386.

THE FEIS CEOIL.

(BY OUR DUBLIN CORRESPONDENT.)

The sixth Feis Ceoil was held in Dublin on the 5th, 6th, 7th, 8th, 9th, and 10th ult., when the public interest in this instructive and interesting Irish Musical Festival proved to be greater than ever.

During the week four concerts were given. The music at the first, on the 5th ult., consisted almost entirely of old Irish airs, arranged both for solos and chorus; of the former the vocal suite 'Rosen dhu,' arranged by Signor Esposito, was the most important; of the latter, two melodies, 'The harvest rose' and 'O'Sullivan Mor,' arranged by Dr. Jozé, deserve especial mention. Mr. Brendan Rogers and Dr. Jozé conducted the choir, and Signor Esposito, Dr. Jozé, and Mr. C. W. Wilson were the accompanists.

At the orchestral and choral concert on Wednesday evening the principal prize compositions were performed. Of these, first place must be given to Signor Esposito's 'Irish' Symphony, a masterly work of very great power and beauty. Of the four movements the Scherzo, a most inspiring jig, is, at first hearing, the most attractive. The Symphony was received with great enthusiasm by a large audience.

Next in order of merit comes Mr. F. Muspratt's 'Hymn of St. Patrick,' for baritone solo, quartet, chorus, organ and strings. The music is admirably written, and quite worthy to stand beside the noble words of our national saint. The five-part fugue with which the work ends proved particularly effective, despite a want of certainty on the part of the choir. The composer, who conducted with marked ability, was several times recalled at the close. Dr. Collisson's cantata 'Samhain' unfortunately received a very slipshod performance. Two airs, arranged by Dr. Jozé as part-songs, 'A lament' and 'When thro' life unblest we rove,' and an overture, 'The songs of the Naiads,' by Mr. Brendan Rogers, completed the scheme. Mr. Brendan Rogers, Dr. Jozé, Mr. F. Muspratt, and Signor Esposito were the conductors.

On Thursday afternoon a concert of chamber music was given, at which the prize string quartet by Mr. H. Hamilton Harty was played. The programme also included a suite on Irish airs for string quartet, by Mr. H. Bast. The performers were Messrs. Arthur Darley (first violin), B. J. Griffith (second violin), O. Grisard (viola), and H. Bast (violinello).

On Thursday evening, instead of a concert the competition for Commercial Choirs was held. This contest excited the keenest interest, as it was the first of its kind promoted by the Feis executive. The movement has been organised amongst the large firms of our city, and the members of each choir must be *bona-fide* employés of the firm in whose name the choir is entered. There were three divisions: choirs of mixed voices, male voices, and female voices respectively. There were six entries for the first, three for the second, and four for the third class. Considering that the choirs have only been in existence for about six months at longest, the result has been very satisfactory, and is certainly most encouraging to the promoters of this new and important branch of choral singing. The judges were Mr. Ivor Atkins and Mr. Simon Speelman.

On Friday and Saturday evenings there were concerts, at which the prize-winners at the various competitions performed. At the latter concert the principal items were performances by the massed commercial choirs, under the conductorship of Mr. Brendan Rogers.

Throughout the week competitions were held for solo singing, trio, quartet, and chorus singing, pianoforte, organ, violin, and violoncello playing (senior and junior), viola, pianoforte, violin, and violoncello trio, string quartet, &c. In all the competitions the general standard was very good, notably in the instrumental sections. The judges were—for Singing: Mrs. Hutchinson and Mr. Denis O'Sullivan; Pianoforte: Mr. Oscar Beringer; Violin, and Violoncello: Mr. Simon Speelman; Organ and Choral Music: Mr. Ivor Atkins; Wind Instruments: Mr. Ord Hume.

NORTH DEVON MUSICAL FESTIVAL.

The first North Devon Musical Festival, held at Ilfracombe on the 21st ult., was a brilliant success. In the afternoon 'The Ascension,' an oratorio, written by Dr. H. J. Edwards, of Barnstable, as his degree exercise in 1885, was produced under the conductorship of the composer, who, two years ago, considerably altered the work, adding a new dramatic chorus. The Festival choir, numbering 270 voices, and drawn from Barnstable, Ilfracombe, Bideford, South Molton, Northam, and Lynton, was admirably balanced and sang with wonderful spirit and precision. The soloists were Madame Emily Squire, Miss Ada Crossley, Mr. H. Beaumont, and Mr. Ffrangcon-Davies. The orchestra, led by Mr. Pardew, of Plymouth, was very efficient. In the evening a fine rendering of 'Elijah' was given under the conductorship of Mr. J. T. Gardner, of Ilfracombe, in which the chorus singing was remarkably good. The Festival was so successful that it may possibly become a regular feature of musical life in North Devon.

London Concerts and Lectures.

THE PHILHARMONIC SOCIETY.

In spite of its traditional orthodoxy the Philharmonic audience is ever ready to render homage to a 'star,' and consequently it was not surprising to find Queen's Hall crowded on the 15th ult., when so brilliant a luminary in the musical firmament as M. Kubelik made his first appearance at these concerts. He was scarcely wise, however, in choosing to be heard in Beethoven's Concerto, for at present, at least, his talents consist more in marvellous executive skill than in the power of expressing deep sentiment. As a reading his interpretation was superficial, and little more can be said than that it showed refined feeling. The orchestral works selected included four movements from Mozart's music to the ballet pantomime 'Les petits Riens,' produced in Paris in 1778. These excerpts, simple as they are, possess the graceful melodiousness and light-hearted gaiety which distinguish so much of Mozart's music. They were beautifully played under Dr. Cowen's direction, as also were the conductor's fascinating 'Butterfly's Ball' Overture and Tchaikowsky's Symphony in E minor. The vocalist was Miss Macintyre.

RICHTER CONCERTS.

Distinction was given to the opening concert at St. James's Hall, on the 12th ult., by the first appearance in England of M. Fritz Kreisler, yet another Hungarian violinist, who also chose Beethoven's Concerto for his début in this country. The new-comer produced a pure and sweet tone from his instrument, and although failing to give the impression of being a great executant, he played with an intelligence, tenderness of expression, and skill which excited interest and held attention. The most important orchestral works were the Meistersinger Overture and Brahms's C minor Symphony, both of which were interpreted in Dr. Richter's most convincing manner.

THE ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC
FOR THE BLIND.

The concert given at Queen's Hall, on April 25, was honoured by the presence of the Prince and Princess of Wales, the latter of whom graciously received purses in aid of the funds of this excellent institution. The musical interest and high standard of interpretation associated with the concerts of these sightless musicians was fully maintained. The programme included two unfamiliar things—e.g., Mendelssohn's 'Saviour of Sinners' and Gade's 'Spring Fantasia' (Op. 23), for solo voices, pianoforte, and orchestra, in addition to the first movement of Beethoven's E flat Pianoforte Concerto, played by Master Leonard Pegg; the last movement of Guilmant's Symphony for organ and orchestra in D minor, No. 1 (Op. 42), played by Mr. Thomas Gregory; Chopin's Rondo in C (Op. 73), for two pianofortes (Miss Mabel Davies and Miss Emily Lucas); two delightful old madrigals 'The silver swan' (Gibbons) and 'All creatures now are merry minded' (Benet), and last, but not least, Sir Hubert Parry's ever-welcome 'Blest pair of sirens,' conducted by the composer. Owing to the regrettable absence of Mr. August Manns—a true friend of the College—from illness, the duties of conductor were shared between Sir Hubert Parry and Dr. W. H. Cummings. When it is remembered that the whole of the above selection had to be memorised by the performers from Norwood, the results are highly creditable to the pupils themselves and to the excellent training they receive under Dr. Campbell's clever supervision.

A SONATA CONCERT.

Admirers of classical chamber music were afforded a treat at St. James's Hall on the 13th ult., when Dr. Joachim and Miss Fanny Davies gave a 'Sonata Concert.' The works selected were the sonatas for violin and pianoforte by Beethoven (Op. 96) and Brahms (Op. 78), both in the key of G, and Schumann's in D minor. All of these, it need scarcely be said, were interpreted with scrupulous regard to the intentions of the composers. Miss Fanny Davies contributed, as pianoforte solos, a fugue in E minor, by Handel, and a Toccata and Ground, by Purcell, and Dr. Joachim gave a very fine reading of Bach's 'Chaconne.'

Since the first appearance of M. Kocian in England, in December last, the gifted young violinist has shown steady advance in his art, and proof of this was given at his recital, on the 10th ult., at St. James's Hall, when, ably assisted by Miss Marguerite Elzy at the pianoforte, he played with great sympathy and refinement Grieg's Sonata in C minor, and subsequently rendered with fluency and charm solo pieces by Cesar Cui and Bach. He gave a second recital with equal success on the 22nd ult.

Record is certainly due of the début of Miss Mabel Monteith, a young pianist, aged 21, who for the past twelve years has studied at the Guildhall School of Music. Miss Monteith began on the 1st ult. a series of six pianoforte recitals, the third of which took place on the 20th ult. In these she has shown such remarkable executive command, and so much real feeling in her playing, that very bright hopes may be entertained of her future. At the first and third concert she was assisted by an orchestra, skilfully conducted by Herr Arthur Friedheim.

Miss Jessie Grimson's excellent string quartet party gave an enjoyable concert, on the 16th ult., at Bechstein Hall. The programme included Schubert's posthumous quartet in D minor, which was admirably interpreted, and a manuscript quartet in B flat, not previously performed, by Mr. Frank Bridge, the second violinist of the party. The quartet is well designed and testifies to musicianly feeling and skill, but is a work greater in promise than achievement. Songs were pleasingly sung by Miss Delia Mason, who was sympathetically accompanied by Miss Amy Grimson.

A few lines are merited concerning the finished part-singing by the Magpie Madrigal Society at its concert, conducted by Mr. Lionel S. Benson, on the 14th ult., at

St. James's Hall. The admirable selection of madrigals and glees included two most interesting settings, severally by Claude Lejeune and Orlando di Lasso, of an old Italian folk-song, entitled, 'O occhi manza mia,' the former first published in 1586 in a Parisian collection, entitled 'Meslanges de la Musique,' and the latter taken from a 'Libro di Villanelle maesche el altré Canzoni,' also published in Paris, but five years earlier. The soloists were Mr. Leonard Borwick, Miss Hope Morgan, and Mr. J. Campbell McInnes.

Madame Chaminade's annual concert took place on the 5th ult., at St. James's Hall, and was distinguished by the production of a considerable number of new songs and pianoforte pieces from her pen, and her own appearance as composer, pianist, and accompanist. The most pleasing of the new songs was 'Fleur du Matin,' and the pianoforte piece most favourably received was a 'Quatrième Valse,' the music of these being admirable examples of the gifted lady's melodic fluency and dainty style.

Recognition is due of the enterprise of the Handel Society, which on the 6th ult., at the Queen's Hall, gave the first performance in England of Herr Engelbert Humperdinck's setting of Uhland's ballad, 'Das Glück von Edenhall,' one of the works by which Herr Humperdinck was chiefly known before he composed 'Hänsel und Gretel.' A choral piece, entitled 'Ave Cæsar,' by Mr. H. F. Birch-Reynardson, was sung for the first time and proved of considerable musical interest. Mr. J. S. Liddle conducted, and the organ was safe in the hands of Mr. E. G. Croager.

M. Kubelik gave the first of two concerts on the 21st ult. at St. James's Hall. For these performances he had brought with him an orchestra of fifty-five picked instrumentalists from Prague, under the direction of M. Oscar Nedbal, who accompanied the Hungarian virtuoso in Mozart's Concerto in D and in Wieniawski's 'Faust' Fantasia. In both these works M. Kubelik was heard at his best and played with refined expressiveness, and in the florid passages with the greatest brilliancy. Pianoforte solos were contributed by Herr Rudolf Friml.

The programme of Mr. Whitney Tew's vocal recital on the 21st ult. at Bechstein Hall, was distinguished, as on previous occasions, by comprehensiveness of selection and good taste. He was most successful in his renderings of 'When I was a page,' from Verdi's 'Falstaff,' Dr. Villiers Stanford's 'The Battle of Pelusium,' and Franz's 'Aus meinen grossen Schmerzen.' Miss Dora Robinson played the accompaniments.

LECTURES.

The lectures on musical subjects during the past month have been not only varied, but practical and interesting. On the 7th ult., at Trinity College (London), Dr. Charles W. Pearce delivered the second of the Queen Victoria Lectures, the subject, admirably and thoroughly treated, being 'English Church Music: past, present, and future.' At the monthly meeting of the Incorporated Society of Musicians (London Section), held at 20, Hanover Square, on the 10th ult., Mr. John E. Borland discoursed on 'Orchestral and choral balance,' with Professor Prout in the chair. 'Sidelights on Tallis' formed the subject of the paper read by Mr. R. R. Terry before the Musical Association on the 13th ult., of which not the least interesting features were the illustrations from unpublished compositions of the great sixteenth-century composer of church music.

Honourable mention must be made of the three lectures delivered by Dr. Frank J. Sawyer at the Royal College of Organists, on April 19, 26, and May 3, on 'Extempore playing.' Novelty characterised these dissertations in the musical illustrations, on both pianoforte and organ, contributed by Mr. E. Silas, Mr. G. F. Vincent, Mr. Walter G. Alcock, Mr. J. F. Barnett, Dr. Huntley, Mr. Wolstenholme, Mr. W. Macduff, Professor Prout (who extemporised a Sonata in four movements upon given themes!), Dr. C. W. Pearce, Dr. E. H. Turpin, Mr. G. Dyson, and the lecturer—a noble army of extemporisers whose achievements lent additional interest to a most successful series of discourses.

Choral and Orchestral Societies.

The Wimbledon Philharmonic Society provided an interesting programme at their concert on the 14th ult., the orchestra performing Three pieces (Allemande—Sarabande—Cello) by Purcell, Bach's Concerto in F, for soli violin, trumpet, flute, and oboe with string orchestra, and 'A Portrait,' orchestral piece by G. Coleman Young. The choir and orchestra joined forces in Gade's 'Spring's Message,' and Elgar's cantata, 'The Banner of St. George.' Both choir and orchestra displayed a marked improvement over previous performances, and were ably conducted by Mr. Coleman Young. Miss Margaret Cooper and Mr. Ivor Foster were the vocalists, and the solo instrumentalists in the Bach Concerto were Miss Henrietta Godwin, Mr. Walter Morrow, Mr. Eli Hudson, and Mr. Herbert Goldie.

The Devonshire Square Church Choral Society gave their last concert this season on the 17th ult., when Gaul's 'Holy City' and selections from Handel's 'Judas Maccabæus' were performed. The solo vocalists were Miss Alice Simons, Miss Alice Stroud, Mr. W. H. Fothergill, and Mr. Montague Borwell. Miss Edith Wells presided at the pianoforte, and Mr. Louis F. Goodwin at the organ. Mr. G. Ernest Arundel conducted. We regret to state that Mr. Goodwin's name was inadvertently given as Goodman on p. 330 of last month's issue.

One of the earliest of numerous Coronation concerts was given by the Ealing Philharmonic Society, at the Victoria Hall, on April 23. The programme included Tschaiakowsky's 'Casse Noisette' Suite, Stanford's choral ballad 'The Last Post,' and the 'Valse des Sylphes' from Berlioz's 'Faust'; while the specially appropriate pieces were Handel's 'Zadok the Priest' and 'Hallelujah Chorus,' German's Coronation March, and a new Coronation March by Mr. E. Victor Williams, the conductor of the Society. The playing of the orchestra throughout was highly commendable, and the little the choir had to do was well done.

The Psalmody and Choral Class at Union Chapel, Islington, brought their season to a close on the 1st ult. by giving a performance of 'Elijah.' The principal vocalists were Miss Florence Bethell, Miss Edith Nutter, Mr. Henry Plevy, and Mr. Arthur Barlow. The choral portions were excellently rendered under the conductorship of Mr. G. H. Betjemann, and the work was accompanied on the organ by Mr. Fountain Meen.

The choir of Downs Chapel, Clapton, gave a concert on the 9th ult., when the chief feature of the programme was Mendelssohn's 'Lauda Zion.' The choir also sang 'Be not afraid' and 'He watching over Israel' from 'Elijah,' 'O Father whose Almighty power' from 'Judas Maccabæus,' and the 'Hallelujah Chorus.' The solo vocalists were Madame Marion Perrott, Miss Edith Nutter, Mr. Samuel Masters, and Mr. Alexander Tucker. Mr. Gerald Bullivant presided at the organ, and Mr. W. C. Webb conducted.

Mr. John Francis Barnett's effective cantata 'The Building of the Ship,' produced at the Leeds Musical Festival of 1880, was performed at the opening of the Cork Exhibition on May Day. The orchestra and chorus, conducted by Mr. Gmür, numbered 500 performers, and the solo vocalists were Madame Ella Russell, Miss Lucie Johnstone, Mr. Joseph O'Mara, Mr. Denis O'Sullivan, and Mr. Jeremia Sullivan. The cantata was repeated at the evening concert, and very favourably received on both occasions by large audiences.

Dr. Brodsky's quartet concerts during the past winter at Manchester have yielded a profit of £113, which he, as usual, has generously devoted to the augmentation of the fund for enabling deserving students to prolong their course in the Manchester Royal College of Music, of which he is the Principal.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The last choral concert of the season was that given by the City Choral Society, on April 24, in aid of the Hospital Saturday Fund. The Town Hall was crowded, and the concert was a great success. The programme included Samuel Wesley's eight-part Motet 'In exitu Israel,' Dvorák's Te Deum in G, Schubert's 'Great is Jehovah, the Lord,' as arranged by Liszt for tenor solo, men's chorus and orchestra, Coleridge-Taylor's 'Hiawatha's Wedding Feast,' and some orchestral numbers. The singing of the choir was in general very good, and the soloists, Miss Delia Mason, Mr. Whitworth Mitton, and Mr. Wilfred Cunliffe, did well. Mr. F. W. Beard conducted with much ability.

The Johannessen Chamber Concerts concluded on April 26. On this occasion the Brodsky String Quartet paid their first visit to Birmingham. The programme was given up entirely to Slavonic music, and included the string quartets of Otokar Nováček (Op. 10), and Tschaiakowsky (Op. 22). These were played in magnificent style, and solos were given by Dr. Brodsky and Mr. Carl Fuchs. Mr. F. W. Beard was the accompanist. The following Saturday, the 3rd ult., Mr. Johann C. Hock brought his violoncello recitals to a close. These have been given to the students of the Midland Institute School of Music and their friends, and have been of an educational description. At this last recital Mr. Hock, with Mr. G. H. Manton, played the violoncello sonata in F (Op. 6), by Richard Strauss, so that the historical sequence was carried to its extreme limit. Granville Bantock's 'Elegiac Poem' for violoncello and pianoforte was included in the programme, and was heard here for the second time this season. On April 30, Mr. Hector's Orchestral Society gave their second concert at Handsworth, Haydn's Military Symphony and Wagner's 'Tannhäuser' March figuring in the programme.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Wagner Concert on April 26, with which the Bristol Choral Society brought its season to a termination, was highly successful, Colston Hall, where the performance took place, being well filled, and the rendering of portions of 'Lohengrin' and 'Tannhäuser' which constituted the programme reflecting great credit upon vocalists and instrumentalists. The choir and band numbered about 600, Mr. H. Lewis holding the principal first violin. The soloists were Madame Ella Russell, Miss Amy Perry, Mr. Philip Brozel, and Mr. Andrew Black. Mr. George Riseley, who conducted, was much applauded.

The Broad Plain House Choir, a body of vocalists drawn from one of the poorest districts in the city, gave its sixth annual concert on the 6th ult., in the hall of the Institution, the conductor being Mr. Vaughan Jenkins. Oratorio choruses from Handel, Haydn and Mendelssohn, and various part-songs, furnished a programme that was fairly well rendered by the choir.

There was more than usual variety in the concert of the Clifton Choral Society, held at the Victoria Rooms on the 7th ult., under the direction of Mr. F. W. Rootham. The choir was heard in Stanford's 'Phaëdrig Crohoore,' two numbers of Elgar's 'From the Bavarian Highlands,' and the same composer's chorus 'It comes from the misty ages.' An orchestra of Bristol and Bath players, with Mr. F. S. Gardner, leader, performed Chopin's Pianoforte Concerto in E minor (Master Frank Merrick at the pianoforte), 'Le Rouet d'Omphale' by Saint-Saëns, and Elgar's 'Cockaigne' overture. Madame Sobrino, whose singing was much appreciated at the previous concert of the Society, sang several songs with good effect.

On the 12th ult. a meeting was held at St. Nathaniel's Schoolroom, for the purpose of forming a choral society for Bristol North. There was an influential attendance, Mr. G. E. Davies being voted into the chair. It was decided to start a large society, with Mr. J. Bending, organist of St. Paul's Church, as conductor. The intention in the coming season is to give two oratorios, with orchestral accompaniments, at the Victoria Rooms.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society's second concert of the season took place in St. Andrew's Hall on the 1st ult. On this occasion they were joined with the Norwich Choral Society, which appeared before the public for the first time.

The two Societies were heard conjointly in Stanford's 'Last Post' and Somervell's 'Charge of the Light Brigade'; in each work both band and chorus, under the conductorship of Dr. Bates, acquitted themselves remarkably well. The instrumental portion of the programme consisted of the last three movements of Mendelssohn's 'Scotch Symphony,' Elgar's 'Imperial March,' and the ballet music from Gounod's 'Faust,' each item being excellently played by the band, led by Mr. F. W. B. Noverre. Miss Evangeline Florence was the vocalist.

Mr. Arthur Bent's Orchestral Class, assisted by professional wind instrumentalists, gave their second annual concert in St. Andrew's Hall, Norwich, on the 15th ult. The programme included Beethoven's Seventh Symphony, Bizet's *Arlésienne* Suite, Weber's Overture to 'Oberon,' and Halvorsen's 'Einzugsmarch des Bojaren,' which, under Mr. Bent's conductorship, were played with consummate skill and care. Goltermann's Violoncello Concerto, with Mr. Paul Ludwig at the solo instrument, proved a great treat. Miss Delia Mason provided the vocal numbers.

The Sprowston Choral Society, with some outside assistance, gave their last concert of the season on the 13th ult. The first part of the programme consisted of Hatton's Cantata 'Robin Hood,' the choruses being fairly well sung. The solo parts were taken by Miss M. E. Overbury, Messrs. J. Dobson, J. Brown, and N. Parkerson. Mr. A. Adams conducted.

The second concert given under the auspices of the recently-formed Stowmarket Choral Society was held on April 28, when the choristers showed signs of careful training by Mr. G. W. Bouttell, who conducted. Sterndale Bennett's 'May Queen' was the work chosen, and the soloists included the Hon. Alice Henniker, Miss Traill, Mr. A. Probert, and Mr. O. Moyle, with Miss C. J. Prentice at the pianoforte.

St. Mary Stoke (Ipswich) Choral Society gave a very successful concert on April 30. The first part of the programme included Van Bree's Cantata 'St. Cecilia's Day.' The chorus numbered about sixty, and under the baton of Mr. T. W. Brooks the work was well rendered. The soloist was Miss Kathleen Dumayne.

The members of the Mildenhall and District Musical Society, assisted by members of the Bury Athenæum Oratorio Choir, gave a performance on April 24, in the Town Hall of the former town, of the greater part of Handel's Oratorio 'Samson.' The soloists were Miss Jessie Butcher, Mr. John Browning, Mr. Joseph Reed, and Mr. Henry Butcher. The chorus, numbering about fifty voices, acquitted themselves well and reflected great credit on their conductor, Mr. J. D. Antill.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Conspicuous among the many recent concerts here have been the renderings of J. F. Barnett's very melodious cantata 'The Good Shepherd,' by the choir of St. George's United Free Church, under Mr. Alfred Hollins, and of Mendelssohn's 'Athalie' by Mr. Millar Craig's choir. Mr. Hollins accompanied his choir admirably, while Mr. Millar Craig was assisted by the instrumental combination of pianoforte, harmonium, and string quintet. A most interesting reading was given of Parts I. and II. of 'The Creation,' by Hope Park United Free Church Musical Association. Mr. David Blair conducted, and had the aid of a good string band, led by Mr. James Winram.

Mr. Winram's present and past students, seventy performers, gave their annual orchestral concert—an event of increasing musical importance—in the Music Hall on April 3. The quality of Mr. Winram's work was

admirably shown both in the ensemble and solo pieces. The Amateur Orchestral Society's third concert attracted the usual large audience, which was treated to a performance of Haydn's Symphony in D (No. 23) and a suite by Massenet. Mr. Collinson conducted. The same gentleman wielded the baton at the last Choral Union Concert, when Haydn's 'Creation' and Gade's 'Erl King's Daughter' were given before a large audience.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Last year, Mr. A. Herbert Brewer suggested through the local press the formation of a County and City Orchestral Society. The idea was immediately acted upon, and the Society was formed, some eighty members being enrolled. The first concert was given at the Shire Hall, Gloucester, on April 24, and though it was held in the afternoon there was a very large attendance, and Mr. Brewer's experiment was more than justified. The rendering of the various orchestral works showed that he had gathered under his capable direction an earnest and competent band of amateur instrumentalists. The programme included Mozart's Symphony in D (No. 35), Elgar's Serenade for strings in E (Op. 20), Schubert's Italian Overture, Mackenzie's *Benedictus*, and German's Gipsy Suite. All the pieces were played with great delicacy and expression, and were warmly applauded. Mr. W. H. Reed is the leader of the orchestra, and he also contributed to the programme a masterly rendering of Sarasate's 'Habanera'; the vocalist was Miss Gleeson White. From every point of view the first concert of the newly-formed Society was a conspicuous and gratifying success.

Again it is a pleasure to bear willing testimony to the musical activity of Cirencester, the Choral Society, so ably conducted by Mr. A. H. Gibbons, having given a most creditable performance of 'Elijah,' at the Corn Hall, in that town, on Wednesday, April 23. The band was ably led by Mr. E. G. Woodward, with Mr. A. B. Barnes at the organ. The soloists were Miss Agnes Nicholls, Miss Jessie Goldsack, Mr. C. G. Brierley, and Mr. Harry Miller, the part of the *Youth* being taken by Master Percy Saunders, and help being given in the double quartet by Miss Fawcett, Miss Tovey, Miss Hayward, Mrs. Nicholls, and Mr. Fred Harmer.

The first of May was appropriately marked at Cheltenham by an excellent performance of Sterndale Bennett's 'May Queen,' by the Hawthorn Choral and Orchestral Society. The principals were Miss Jessie McLeod, Miss Bessie Woodward, Mr. James Leyland, and Mr. Henry Sunman. Mr. A. W. H. Hulbert conducted a bright performance which was much appreciated by a large audience, and Mr. C. J. A. Teague led a capital band.

On the 16th ult. the Gloucester Choral Society brought to a close a successful season by a good miscellaneous concert, of which not the least important feature was the singing of the choir in Samuel Wesley's magnificent motet, 'In exitu Israel,' under Mr. A. Herbert Brewer's alert conductorship.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The concert of the Societa Armonica, on April 22, was one of the most interesting that notable Society has ever given. The chief item was Tschaiowsky's Fourth Symphony in F minor, of which the orchestra, under the skilful direction of Mr. Vasco V. Akeroyd, gave an admirable interpretation. Dvorák's 'The Peasant a Rogue' Overture was also in the scheme, whilst Miss Pauline St. Angelo played with grace and force several pianoforte items. Miss Backsheen Wood was the violinist, and Mr. W. E. Redmond sang Tschaiowsky's 'Pilgrim Song' with excellent discretion.

Mr. Cuthbert Clarkson's concert took place in the Institute, Mount Street, on the 6th ult., when he was assisted by Miss Grace Collins and Mr. Fridolin Weingaertner. The singing of Miss Collins on this occasion was marked by many of the traits that denoted

the possession of an artistic perception. Mr. Weingaertner played a movement from Spohr's Ninth Concerto with all his usual care.

An echo of the highly successful Liverpool Church Choir Association Festival was heard at Holy Trinity Church, Walton Breck, on April 30, when the music rendered at the recent Festival in St. George's Hall was repeated. The choir of the Church named, and that of St. Saviour's, Falkner Square, assisted by various members of other choirs, participated. The soloists were Master N. Baines, Mr. F. Harrison Roberts, Mr. T. Bickerton Hughes, and Mr. W. Scott. The organ duties were divided between Mr. Charles Collins and Mr. Fred G. Gillies (organist of Holy Trinity).

The scheme for the season of Sunday concerts at New Brighton Tower has just been issued. It is a document of undoubted interest, and it may be safely said that all musical Liverpool will begin the weekly pilgrimage on the 22nd inst.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Workop Musical Society, a newly-formed body, directed by Mr. Hamilton White, gave a concert in the Town Hall, Workop, on the 1st ult. For an initial effort the venture was extremely successful, the choir displaying numerous excellent qualities of both tone and training. In Mendelssohn's 'Hymn of Praise' they sang with admirable vigour and precision, winning well-deserved commendation. Webbe's 'When winds breathe soft' was another capitally rendered item in a programme which included Stanford's 'Last Post.' The principals were Mrs. Burrows, Miss Beavor, Mr. Vincent Ward, and Mr. T. E. Mackie, and Mrs. Hodding was the accompanist.

Another gallant enterprise is that of the Heeley Wesley Choral Society. On the 8th ult. the members gave a concert which, for a young organisation, was laudably ambitious in scope. Stanford's 'The Revenge' and Harford Lloyd's 'Hero and Leander' tested the capabilities of the choristers, and found them very satisfactory. Under Mr. R. M. Bullmore's enthusiastic lead the little Society is working in the right direction and its prospects are encouraging. Miss E. Rich and Mr. F. Shimeld were the soloists, and Mr. E. G. Laycock, the accompanist, did excellent work. On the same date, at St. John's Church, Ranmoor, Mr. J. C. V. Stacey gave a very excellent performance of Mr. Alfred Gaul's cantata 'The Holy City,' the soloists being Miss Eva Ripper, Miss N. Pennington, Miss C. Pennington, Mr. T. R. Lees and Mr. C. H. Garland.

In the city the end of the season has arrived, there being now no outstanding fixtures of importance. The month's doings has included two interesting orchestral concerts. The Amateur Instrumental Society which, under its new conductor, Mr. Henry Dean, has had a successful season, gave a concert on the 13th ult., playing one of Haydn's Symphonies, Mr. Coleridge-Taylor's Four Characteristic Waltzes and some shorter pieces, with songs by Miss Pfeilschmidt and Mr. Hamer. On the following evening the Sheffield Ladies' Amateur String Orchestra performed a capital programme, under Mr. Georg Ellenberger, the soloists being Miss Mabel Swallow, a gifted and promising young violinist; Mr. Ellenberger, viola; Mr. E. Thorpe, violoncello; Miss Lutze, piano-forte; and Madame Muthesius, vocalist.

The Lincoln Musical Festival, to be held on the 4th and 5th inst., promises to be most successful both from the musical and financial point of view. At the evening concert of the first day two novelties are to be produced—'The Cricket on the Hearth' overture, by Sir Alexander Mackenzie, and an Orchestral Suite in D minor, by Dr. George J. Bennett, organist of Lincoln Cathedral and conductor of the Festival, both works being conducted by their respective composers. This, with the two performances in the Cathedral on the following day, gives distinction to an event which has many well-wishers.

Foreign Notes.

ALTONA.—The Singakademie, of which Professor Woysch is the able director, gave an interesting concert last month, the programme of which included an 'Ode to Aphrodite,' by the conductor, and a remarkable setting for eight-part choir of Psalm 116, by Wilhelm Koehler, a new work, which was greatly applauded.

AMSTERDAM.—Berlioz's Requiem, and 'Wanderer's Stürmlied,' by Richard Strauss, were most successfully produced last month by the Maatschappij tot Beoordeling der Toonkunst, under the conductorship of M. A. Verhey. —A performance, at the Lyric Theatre, of Mozart's 'Die Zauberflöte,' on April 21, deserves to be recorded, as having been the first given of that work in the Dutch language.

BERLIN.—At an interesting concert given last month by Herr Neisser, of Wasa (Finland), with the co-operation of the Tonkünstler Orchestra, a symphonic poem entitled 'Korsholm,' by the Finnish composer A. Järnfeld, was introduced to Berlin audiences and received with much favour. —The newly-founded Madrigal Society, conducted by Dr. Hugo Goldschmidt, recently gave its first public concert, when a very fine interpretation was given of madrigals by Thomas Morley, Baldassare Donato, Claudio Merulo, Gastoldi, and others. Much enthusiasm was created by the re-appearance last month, at the Opera, of Frau Rosa Sucher, in the part of *Sieglinde* in 'Die Walküre.'

BIELEFELD.—At the musical festival held on the 4th and 5th ult. a highly successful performance took place, in concert form, of Peter Cornelius's opera 'Der Barbier von Bagdad,' with M. Messchaert as the superb interpreter of the title-part. The performances also included Brahms's 'Gesang der Parzen.' Musikdirector Lamping was the conductor.

BOLOGNA.—A Rossini Museum has just been opened, in connection with the Municipal Institute. It contains, *inter alia*, the autograph scores of the 'Stabat Mater,' and of several operas by the master, as well as letters, musical instruments, and other *personalia*.

BRUSSELS.—The series of performances of Gluck's operas at the Conservatoire concluded with the recent excellent production of 'Alceste,' under the direction of M. Gevaert. César Franck's *scène biblique* for soli, chorus, and orchestra, 'Rebecca,' was produced at the third Popular Concert of the season, under M. Dupuis's conductorship, with much success. At the Théâtre de la Monnaie, Poise's 'La Surprise de l'amour' has been performed for the first time, and well received.

COLOGNE.—The famous Cologne Maenner Gesangverein celebrated last month the sixtieth anniversary of its foundation by a grand concert, which included, among other numbers, very fine interpretations of Mendelssohn's four-part setting of 'Ecce quomodo,' of Palestrina's 'O bone Jesu,' and of Max Bruch's latest choral composition, 'Abschied des Volkes,' the latter under the direction of its composer.

COPENHAGEN.—A new four-act opera, 'Aladdin,' by the popular Danish composer, Professor C. Hornemann, has just been produced at the Royal Theatre with great success.

DRESDEN.—At a concert given by Mr. Percy Sherwood, a string quartet in G major, and a suite in C major, for two pianofortes, by the concert giver, obtained a first hearing, and were well received. —An interesting performance by the Tonkünstler Verein was that of a hitherto unknown octet in F major, for wind instruments, by Haydn, which Professor Grützmacher had discovered some time since. It proved a very charming and graceful example of the master's art, being, moreover, extremely well interpreted on the present occasion.

HALLE.—More than ordinary enthusiasm was displayed by the numerous audience which was present at the recent first performance, by the Singakademie, of Liszt's oratorio 'Saint Elisabeth.' The solo parts were in excellent hands, and the highly-efficient choir and orchestra, under the conductorship of Professor Reubke, rendered full justice to the manifold beauties of the work.

HAMBURG.—A new *Requiem*, for chorus, soli, orchestra, and organ, by Victor Heinisch, was produced last month at the Stadt Theater, creating a very marked impression. The work is dedicated to the memory of the late King Humbert of Italy, and will shortly also be performed at Rome.—M. Charpentier, the successful composer of the opera 'Louise,' gave a concert here with compositions from his pen, which were received with much favour, particularly an orchestral suite, 'Italy,' and a 'dramatic' symphony.

HELSINKI.—Mozart's *Grand Mass* in C minor, in the skilfully completed version by Aloys Schmidt, has been produced recently, for the first time, under the direction of Herr Kajanus. The work was received with so much enthusiasm that four performances of it have taken place within the last few weeks.—The new Finnish National Theatre was opened last month with a festival programme, to which Jean Sibelius had contributed a new cantata for chorus and orchestra, and A. Järnefeldt a festival overture.

LEIPZIG.—An oratorio, 'Whitsuntide,' by R. Bartmuss, produced an excellent impression at its performance, on the 2nd ult., in the Friedens-Kirche, under the conductorship of Herr Hans Hiller.—At the Stadt Theater, Johann Strauss's charming operetta 'Wiener Blut' was produced for the first time, on the 3rd ult., with considerable success.

MAINZ.—A most successful musical festival, extending over four days, and devoted to compositions by Berlioz, Liszt, and Wagner, was held in this city in the last week of April. The Liedertafel and Damen Gesang Verein, with the Munich Kaim Orchestra, were the principal executants, under the direction of Herr Weingartner.

MILAN.—A new violin concerto by Leone Sinigaglia, finely interpreted by Signor Arrigo Serrato, created a very favourable impression at a recent orchestral concert given at the Theatre della Scala. Considerable success was achieved by a new string trio in E flat major, by Martucci, at its recent first performance at the Conservatorio.

MUNICH.—Under the direction of Herr Woehrle, the musical director of the Cathedral, the last of a series of madrigal performances was given on the 4th ult., which included compositions by Leo Hasler and Joh. Hermann Schein, as well as two seldom-heard four-part songs by Haydn, 'Der Greis' and 'Beredsamkeit.' A new sonata for clarinet and pianoforte in A flat major, by Max Reger, interpreted by the composer and Herr Carl Wagner, found many admirers at its performance at a recent concert by the Hoessel Quartet Party. At the Royal Opera, the successful first performance took place recently of a new German version of the 'Orestiad' of Æschylus, with incidental and melodramatic music by Max Schillings. An interesting revival was that, by the Orchester Verein, of a little-known comic opera by Boieldieu, 'Les Voitures versées,' which greatly pleased the audience. A new operetta by André Messager, 'Die Brautlotterie,' has been brought out at the Gärtner Theater with some success.

MÜNSTER.—A marked impression was produced by the first performance, in concert form, of a new music drama, 'Loreley,' by the director of the Conservatorium, Herr Adolf Stierlein. The subject, which has fascinated not a few composers since the days of Mendelssohn, is apparently 'in the air' just now, another opera, 'Loreley,' from the pen of Herr A. Weichmann, having been brought out with good success last month at Nuremberg.

PALERMO.—The prize of 300 lire, offered by the Circolo Artistico for a 'Fantastic Dance,' for strings, harp and harmonium, has been awarded to the young composer, Carlo Nicosia.

PARIS.—The new lyrical drama 'Pelleas et Mélisande,' the libretto by Maurice Maeterlinck, the music by Claude Debussy, recently brought out at the Opéra Comique, met with but a very qualified success, while the new one-act comic opera 'Madame Dugazon,' with a cleverly-written score by Charles Hess, has been very well received here. A symphony entitled 'Liberté,' by the English composer Alfred Holmes (who died in Paris in 1176), has been revived with much acceptance at one of the recent concerts under the direction of

M. Victor Charpentier, and was again produced at the festival concert given on the 18th ult., under the conductorship of M. Vincent d'Indy.

PRAGUE.—A most flattering reception was given, on his recent visit here, to Eugenio Pirani, the well-known Berlin composer and critic. A new opera of his, 'Das Hexenlied,' was produced with much success at the German Theatre, and at a concert given by the artist, with the co-operation of Miss Webster-Powell and others, a number of chamber works and songs from his pen revealed the composer's originality and versatility, and created a most favourable impression.

ROME.—Don Lorenzo Perosi's new oratorio 'Moses' was produced for the first time last month at the Costanzi Theatre before a very numerous and appreciative audience, who re-demanded several numbers. Herr Siegfried Wagner also made his appearance at the Costanzi recently, where he conducted excerpts from his comic opera 'Der Bärenhäuter,' as well as the 'Siegfried Idyll,' the 'Tannhäuser' overture, and the Funeral Dirge from 'Götterdämmerung,' by his illustrious father.

STOCKHOLM.—A new opera by Andreas Hallén, entitled 'Walpurgis - Messe,' has been successfully brought out at the Royal Theatre.

ST. PETERSBURG.—At a concert of the Philharmonic Orchestra, recently conducted by Herr Nikisch, a new pianoforte concerto in three movements by Rachmaninoff was heard for the first time. Admirably interpreted as it was by M. Alexander Siloti, it produced a very favourable impression.

STUTTGART.—An excellent performance was given, on April 30, by the Neue Sing Verein, of Hugo Röhr's new secular oratorio 'Ekkehard,' under Professor Seyffardt's direction.

THE HAGUE.—A completely revised version of Richard Hol's historical opera 'Floris,' first produced some ten years since at Amsterdam, was brought out last month at the Royal theatre with great success. The veteran composer, now in his seventy-eighth year, who personally conducted his work, was received with the most hearty applause.

WARSAW.—A new opera, 'Livia Quintilla,' by the Polish composer, Sigmund von Noskowski, achieved a notable success at the Grand Theatre last month.—The talented Polish composer, Ladislas Zelenski, achieved a great success at a concert given last month with a number of his own compositions, including a Psalm for chorus and orchestra, an overture, 'Echoes from the Forest,' and fragments from an opera.

WIESBADEN.—The annual special performances at the Royal Theatre were inaugurated, on the 11th ult., by the production of Gluck's 'Armida,' in a new adaptation of the work, skilfully and on the whole successfully made by Intendant von Hülsen and Capellmeister Schlar.

Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as the notices are either collated from local papers or supplied to us by correspondents.

BASINGSTOKE.—The Choral Society gave a concert in the Drill Hall, on April 22, when the programme included Sterndale Bennett's 'May Queen,' Coleridge-Taylor's 'Death of Minnehaha,' and the last two movements of Mendelssohn's 'Reformation' Symphony. The band and choir numbered 100 performers, and the solo vocalists were Miss Perceval Allen, Madame Edith Hands, Mr. Samuel Masters, and Mr. Foxton Ferguson. Mr. H. E. Powell conducted.

BEDFORD.—The Musical Society, under the conductorship of Dr. H. A. Harding, gave an admirable performance of Coleridge-Taylor's cantata 'The Blind Girl of Castéuillé,' in the Corn Exchange, on the 13th ult. The excellent band and chorus numbered 225 performers. The principal vocalists were Miss Helen Jaxon, Miss Maud Turner, and Master Stanley Winter; and the work was most enthusiastically received.

A short miscellaneous selection included Percy Godfrey's 'Coronation' and Elgar's 'Pomp and Circumstance' Marches, and the Madrigals 'Awake, sweet love' (Dowland), and 'Now is the Month of Maying' (Morley).

BELFAST.—The members of the choir of Elmwood Presbyterian Church have presented Mr. C. J. Brennan, organist and director of the choir, with a writing desk, as a token of their high appreciation of his services.

BISHOP'S STORTFORD.—Sullivan's 'Martyr of Antioch' was performed by the Musical Union in the Great Hall on April 23. The choir, though not large, sang with good effect and excellent expression, and the orchestra carried out their exacting task with much efficiency. The solo vocalists were Miss Maggie Jaques, Miss Grace Day Winter, Mr. John Probert, and Mr. Arthur Walenn. The programme concluded with Percy Godfrey's Coronation March. Mr. A. Eaglefield Hull was the conductor.

COVENTRY.—Mr. C. H. Moody, who has been organist of Holy Trinity since April, 1899, has been the recipient of numerous tokens of appreciation on leaving to enter upon his new duties as organist of Ripon Cathedral. On behalf of the clergy and choir, the Vicar, Canon Beaumont, presented Mr. Moody with a handsome oak roller-top study desk. The Festival Choir, which Mr. Moody organised and successfully conducted for three seasons, handed to him a case of silver mother-of-pearl fruit-knives, a pair of gold sleeve links, and an address. The choir-boys of Holy Trinity presented him with a silver and ebony baton, and the Vestry forwarded through their clerk an address in which they expressed their approval of the very able manner in which he had carried out his duties.

DOVER.—A performance of the second and third parts of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' was given in the Town Hall, on April 30, under the able direction of Mr. H. J. Taylor. The band and choir numbered 160 performers, and the principal vocalists were Miss Katie Smith, Mr. Henry Turnpenny, and Mr. Arthur Walenn. Longfellow's poem was recited by Miss Adey Brunel before the performance of each section.

EPPING.—The Musical Festival Society held their annual concert on the 1st ult., when they performed 'Judas Maccabæus.' The solo vocalists were Miss Stella Maris, Mr. Harper Kearton, and Mr. Bertram Mills. The choruses were very well sung by the choir. Mr. Donald Penrose, the conductor, is to be congratulated on the success of the entire performance.

IPSWICH (QUEENSLAND).—Two excellent performances of Stainer's 'Crucifixion' were given in St. Paul's Church during Holy Week, on Wednesday and Good Friday evenings. The Church choir, in which the boys are assisted by a contingent of ladies, gave admirable renderings of the choral march 'Fling wide the gates' and the 'Appeal of the crucified.' The solo portions were sung by members of the choir; special mention, however, is due to the really beautiful rendering of the duet by Mr. C. A. Flint and Mr. E. Morgan. The congregation joined heartily in the several hymns. Mr. O. Perry conducted with care, and the organist of the Church, Mr. R. Henderson Johnston, was at the organ.

LEAMINGTON.—The Leamington Orchestral Society, under the direction of their painstaking conductor, Mr. Walter Warren, finished their season on the 1st ult. The chief feature of the concert was the performance of Weber's Pianoforte Concerto by Madame Marie Fromm. Other items in the programme were Mozart's Magic Flute Overture; Dvorák's Suite (Op. 39); Elegie, Op. 43 (Tschaiowsky); Symphony No. 8 in F, first two movements (Beethoven); and 'Fest' Overture (Leutner). Miss Delia Mason was the vocalist.

MELBOURNE (AUSTRALIA).—The North Suburban Choral Union gave their third concert of the season on March 25, when the interesting programme included Schumann's 'Mignon's Requiem,' Haydn's 'Eleventh Symphony,' German's 'Bourrée and Gigue' ('Much Ado

about Nothing'), and Elgar's 'Spanish Serenade,' all for the first time in this locality. The contributions of the choir included a new part-song by Miss Viola Jäger, entitled 'Song of Hesperus.' Mr. E. A. Jäger conducted.

PERTH.—The Perth Musical Society, with a membership of one hundred good singers, has completed a very successful season. On February 13 the Society, assisted by eminent soloists and Mr. Cole's orchestra, gave a very artistic rendering of Haydn's 'Spring,' vocal and orchestral items filling up the programme.

PETERSHAM (SYDNEY).—Mr. William T. Wood, choir-master of All Saints' Church, was presented, on April 9, by the members of the choir and friends with a well-fitted travelling case, gold sleeve-links, and a Maltese cross pendant, together with an illuminated address expressing the gratitude of the donors to Mr. Wood for his untiring zeal as honorary choir-master for the past twelve years.

READING.—The Orpheus Society gave a concert in the Large Town Hall, on the 10th ult., when a highly interesting selection of part-songs was performed. The programme included Atterbury's 'Come, let us all a-maying go,' Horsley's 'When the wind blows,' Abt's 'Vineta,' Cooke's 'Shades of the heroes,' Härtel's 'The Miller's daughter,' Martin's 'Haste, ye soft gales,' Hatton's 'Sleep, my sweet,' and two old English part-songs 'You lovers, who have loves astray,' by Hilton (1575-1657), and 'Strike it up, neighbour,' by Weekes (1578-1623). The tone of the choir was excellent, and the rendering of the part-songs indicated the careful training by the conductor. Mr. Leonard Borwick and Mr. Ernest Windus (violinist) took part in the concert. In the interval a presentation was made to Dr. F. J. Read, the conductor, of a purse of money and an illuminated address expressing the thanks of the members for Dr. Reed's invaluable assistance as conductor since the foundation of the Society twenty-one years previously, and the hope that he would retain the position for many years to come.

TONBRIDGE.—Mendelssohn's 'Elijah' was performed by the Choral Society in the Public Hall, on the 7th ult. The orchestra attached to the Society assisted, augmented by members of the Royal Engineers' Band. The principal solo music was rendered by Miss Winifred Marwood, Miss Gertrude Macaulay, Mr. James Leyland, and Mr. Montague Borwell. Mr. J. W. G. Hathaway presided at the organ, and Mr. H. J. Taylor conducted.

Great ability and greater promise was shown by Miss Maud Tabb and Mr. R. V. Tabb at their concert on the 23rd ult. at Bechstein Hall. Miss Tabb's mezzo-soprano voice is very pleasure-giving in quality, and her rendering of a good selection of songs, including several by British composers, indicated musical perception. Mr. Tabb produced a pleasing singing tone from the violoncello, and his phrasing and accentuation were excellent. Madame Alice Tabb sympathetically accompanied the young artists.

The following scholarships have been awarded at the Royal Academy of Music: the Parepa Rosa Scholarship (for female vocalists) to Ida Kahn (a native of London), and the Sterndale Bennett Scholarship to Edwin York Bowen (of London).

Her Majesty the Queen has most graciously given her patronage to Master H. Vernon Warner and Miss Elsie Warner's pianoforte and violin recital announced to be held in St. James's Hall on the 23rd inst.

The Royal Academy of Music has received the munificent sum of £1,000, generously given by Mr. Ludovic Goetz, wherewith to purchase full-scores for the library of the Institution.

The Scottish Standard Beaver for May contains a biography and portrait of Mr. W. Prendergast, the recently-appointed organist of Winchester Cathedral.

The report and accounts of the Gateshead Choral Union shows, as heretofore, a prosperous and artistic season of achievement.

Answers to Correspondents.

CECIL.—(1) You could not do better than study Grove's 'Beethoven and his nine symphonies'—an interesting and instructive book: the published price is six shillings. (2) The 'Angel scene' in Humperdinck's charming opera 'Hänsel und Gretel' is thus described by Mr. R. A. Streatfeild in his useful book 'The Opera.' 'Out in the forest the children (*Hänsel and Gretel*) amuse themselves with picking strawberries and making flower garlands, until the approach of night, when they find to their horror that they have lost their way. They search for it in vain, and at last, completely tired out, they sink down upon the moss beneath a spreading tree. The Dustman—the German sleep-fairy—appears and throws dust in their weary eyes. Together they sing their little evening hymn, and drop off to sleep locked in each other's arms. Then the heavens open, and down a shining staircase come the bright forms of angels, who group themselves round the sleeping children, and watch over their innocent slumbers till the break of day.' 'Hänsel und Gretel' was first produced at Weimar, December 23, 1893.

T. W. T.—No; the edition of Bach's works, edited by Mendelssohn and published by the now defunct firm of Coventry and Hollier in 1845, is not the same as the 'Grand Studies for the Organ' that had been issued earlier (in 1836) by the same publishers, and which are now in Messrs. Novello's catalogue. The story is fully told in a series of articles on 'Bach's Music in England,' which appeared in *THE MUSICAL TIMES* from September to December (inclusive), 1896. See especially the issues of November, p. 724, and December, p. 797, of that year.

CANTORIS.—The Polychord, invented by Friedrich Hillmer, of Leipzig, in 1799, was an instrument which resembled the contrabass, but smaller in size. It had ten strings of catgut, four of which were covered. The finger-board and neck could be made longer or shorter, whereby the pitch of the whole instrument could be raised or lowered without tuning each separate string. The 'ten-stringed instrument' of the Psalms—called *Asôr*, which is traced to a root signifying *ten*—is of the portable harp species.

SULLIVANETTO.—(1) The 'Light of the world' (Sullivan) is published by Messrs. Cramer & Co.; (2) A useful History of Music, of the note-book type, is that by Bonavia Hunt, published by Messrs. Bell; (3) The Funeral March by Wagner to which you refer is from 'Götterdämmerung'; (4) 'Who is the greatest living composer of music and the greatest living organist?' We hope this may be regarded as an optional question which will not jeopardise 'full marks' for Nos. 1, 2, and 3 if it remains unanswered.

A. D. H.—The Wagner literature is very extensive. Glasenapp's 'Life of Wagner,' now being issued in a good English translation by Mr. W. Ashton Ellis, is the best; two volumes have been published. Excellent hand-books on Wagner's operas are those on the 'Nibelungen Ring,' by Hans von Wolzogen; and on 'Tristan,' 'Master-singers,' and 'Parsifal,' by Constance Bache. Wagner is considered by musicians of to-day as *one* of the greatest composers 'who have ever lived,' but the greatest—who shall say?

BARITONE.—The song 'Flow, thou regal purple stream,' by Dr. Samuel Arnold, is from his comic opera 'The Castle of Andalusia,' composed by him and produced at Covent Garden Theatre, in 1782. Many similar English songs are the survivals of operas that are as dead—nay, dead—than Queen Anne.

A. B. (Detroit).—We have given the specification of an English cathedral organ, that of York Minster, in our issue of April, 1901; and we hope to give others as opportunity offers, for the benefit of our American readers and others who may be interested.

PERCIVAL.—The following pedal studies (organ) are worthy of your attention: Organ Pedal Technique (Parts 1 and 2) by B. W. Horner; Best's Art of Organ Playing (Part 2); and Studies for Pedal Playing by Schneider.

A.R.A.M.—The parody to which you refer began, if we remember rightly:—

I had a voice, some years ago,
It was so sweet and soprano.

I. M. S.—The average salary of village organists depends a good deal upon the village and the organist. In such a case the law of averages does not apply.

STUDENT.—For an analysis of Beethoven's C sharp minor pianoforte sonata ('The Moonlight,' so called) see Dr. Harding's primer on 'Analysis of Form.'

ORGANAMUS.—We believe the largest organ in the world is that in the Town Hall, Sydney; but it will probably not remain so for long.

A COUNTRY READER.—The houses in which Mozart and Haydn resided during their visits to London are, unfortunately, all demolished.

DOT.—The passage is to be played semi-staccato—the slightest detachment of the notes; the slurs must, of course, receive attention.

J. L.—The setting of the Nicene Creed is probably Goss in D; that is the best guess we can make from the extract you send us.

B. C.—The Liszt extract (quoted on p. 233 of our April number) appeared in the issue of *Punch* for April 10, 1886, p. 170, col. 2.

ORGANUM.—Your rector or vicar is supreme in the matter. You hold office under him, and under no one else.

H. M.—We cannot give any opinion as to the reliability of the publishing company you name.

J. T.—Better not to face the congregation, but to sing from the choir stalls at organ recitals.

MINNEHAHA.—The Handel volumes to which you refer are not of any great monetary value.

P. F.—'La Musique Française Moderne,' is published by Fischbacher, Paris.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BACH, JOHN SEBASTIAN—"Concerto in A minor." Arranged for Violin and Pianoforte. First to Sixth Position. (No. 21. A Modern School for the Violin, by AUGUST WILHELMJ and JAMES BROWN.) 2s.

BELL, W. H.—Three Short Pieces. Postlude: Romance; and Spring Song. (No. 300. Original Compositions for the Organ.) 1s. 6d.

BERKELEY, REV. JULIAN C.—"Giver of all gifts supernal." A Coronation Hymn. Words by Rev. F. ST. JOHN CORRETT. 2d.; Words only, 3s. per 100.

BETHELL, W.—"Spring." Part-Song. For S.A.T.B. 1½d.

BLOW, DR. JOHN—"Salvator Mundi." Edited by R. R. TERRY. (No. 35. Cantiones Sacrae.) 4d.

BORTON, LADY—Coronation March Song: "God bless King Edward and our Gracious Queen." 2s.

— Ditto. Arranged for S.A.T.B. 4d.

BRIDGE, SIR FREDERICK—The Homage Anthem: "Kings shall see and arise." Composed for the Coronation of their Majesties King Edward VII. and Queen Alexandra. 6d.

BROCKWAY, WILLIAM E.—"O Lord, our Governour." 4d.

BUCK, REV. W. H. M.—"Who is on the Lord's Side? Who?" Hymn. 2d.

COENEN, WILLEM—"Peace, perfect peace." (Hymns A. & M., No. 337.) Transcribed for the Organ. 2s.

CORFE, LEONARD B. L.—"The St. George's Chorus." Choral March. 4d.; with Illuminated Cover, 6d.

CORONATION SERVICES.—The music for the Form and Order of Service issued by the King's Command, and recommended for use in the churches of the Church of England throughout the Empire on the day of the Coronation, June 26, 1902. Editions Nos. 1 and 2, 6d. each. For contents, see page 421.

— A Selection of music for use in Churches and Chapels. 6d. Tonic Sol-fa, 6d.

DURING THE LAST MONTH—continued.

CORONATION SONG BOOK. For Children's Festivals. 1s. For Contents, see page 423.

COWEN, FREDERIC H.—Coronation March. Pianoforte Arrangement by the COMPOSER. 2s.
— "The Butterfly's Ball." Concert-Overture. Pianoforte Arrangement by H. M. HIGGS. 2s. 6d.

ELGAR, EDWARD—"The Dream of Gerontius" (Op. 38). By Cardinal NEWMAN. Set to music for Mezzo-Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. Full Score, English and German words, £3 3s.

— Ditto, Appendix. Tenor Solo: "Sanctus Fortis." Transposed to A flat. 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello, 6d.; Basso, 6d.

— "The Banner of St. George" (Op. 33). Wind Parts, 19s. 6d.

— "It comes from the misty ages" ("The Banner of St. George"). Wind Parts, 7s. 3d.

— "There are seven that pull the thread." Song in Act I.—"Grania and Diarmid." The verse written by W. B. YEATS. 2s.

— "Ave Verum" (Op. 2, No. 1). Motet. English and Latin words. (No. 36. Cantiones Sacrae.) 2d.

EWART, ALFRED B.—"God save the King." Coronation Anthem. For Church and School Festivals. 6d.

FETHERSTON, REV. SIR G. R.—"Far down the ages now." Hymn. 2d.

— "She hath her heart's desire." Hymn. 2d.

FLETCHER, PERCY E.—"The Toy Soldiers' March." For the Pianoforte. From the Operetta "The Toy Review." 1s. 6d.

GARDNER, J. T.—"God save the King." For Chorus and Orchestra. 2d.

HALL, C. GORDON—"Hark! the shout of many millions." Coronation Chorus. 2d.

HANDEL—"Zadok the Priest" ("Vayyikkach Tsodok Hakkohen"). Coronation Anthem. Adapted to the Hebrew version by ARTHUR M. FRIEDLANDER. (No. 149* Novello's Octavo Chorus.) 6d.

HOLST, G. VON—"Ye little birds." Part-Song. (No. 712. *The Musical Times*.) 13d.

JOHNSON, C. W.—"Abide with me," and "Christ our Passover." Hymn and Easter Anthem. 1d.

MOSDELL, SIDNEY A.—Coronation Hymn ("Lord of Lords, and King of Kings"). 1d.; or 3s. per 100.

MOZART, W. A.—"Sonata in A." For Violin and Pianoforte. (No. 24. A Modern School for the Violin, by AUGUST WILHELM and JAMES BROWN.) 2s.

PITT, PERCY—Coronation March (Op. 21). Pianoforte Arrangement by the COMPOSER. Revised edition. 2s.

REDMAN, DOUGLAS—(in E flat). Magnificat and Nunc dimittis. 3d.

RICHARDSON, STEPHEN—Preces and Responses. In the Hypo-Dorian Mode. On Card. 2d.

ROYLE, POPPLEWELL—(in B flat). Te Deum laudamus. For Chorus and Organ, with additional Accompaniments (*ad lib.*) of Trumpets (or Cornets) and Timpani. 3d.; Trumpets (or Cornets) and Timpani. 1s.

SCHOOL MUSIC REVIEW. No. 120. Contains the following Music in both Notations: "Little Miss Muffet." Round, for Three Voices. Composed by F. NESBITT. "The Maybells and the Flowers." Two-part Song. Composed by MENDELSSOHN. 13d.

SCHOOL SONGS.—Edited by W. G. McNAUGHT. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo size; B. Voice Parts only in Tonic Sol-fa Notation. A. B.
No. 666. Happy Spring Waltz. Two-part Song, GEORGE L. OSGOOD 13d. —

SMITH, BOYTON—Fantasia in D. For the Organ. 2s.

SPOHR—First Movement from Quartet in G minor. Arranged by A. B. PLANT. (No. 62. Organ Arrangements, edited by GEORGE C. MARTIN.) 2s.

STAINER, SIR JOHN—"Early Bodleian Music." Sacred and Secular Songs, Together with other MS. Compositions in the Bodleian Library, Oxford, ranging from A.D. 1185 to about A.D. 1305. With an Introduction by E. W. B. NICHOLSON, M.A., Bodley's Librarian, and Transcriptions into Modern Musical Notation by J. F. R. STAINER, B.C.L., M.A., and C. STAINER. In Two Volumes. Vol. 1. Facsimiles. Vol. 2. Transcriptions. Half-Morocco. £6 6s.

DURING THE LAST MONTH—continued.

SULLIVAN, ARTHUR—"O God, the Ruler of our race" (Tune—Bishopgarth). Coronation Hymn. Words by MARY BRADFORD WHITING. (No. 601. Novello's Parish Choir Book.) 1d. Words only, 2s. 6d. per 100.

TONIC SOL-FA SERIES. Edited by W. G. McNAUGHT:—
No. 1257. Shine on, O moon ... MICHAEL WATSON 13d.
" 1258. The Homage Anthem: "Kings shall see and arise" ... Sir FREDERICK BRIDGE 3d.
" 1259. O God, the Ruler of our race. Coronation Hymn ... ARTHUR SULLIVAN 1d.

VILLAGE ORGANIST.—A series of pieces for Church and general use. Book 31. Coronation number. 1s. For contents, see page 423.

WEST, JOHN E.—"Cheerily O!" Song. The words written by A. DEMAIS GRANGE. No. 1 in D; No. 2 in C; No. 3 in F. 2s. each.

WILSON, F. E.—"Let us with a gladsome mind." Hymn. 1d.

CONTENTS.

	Page
A Visit to Lichfield (<i>Illustrated</i>)	369
Music at the Royal Academy Exhibition	375
The Foundling Hospital and its Music—concluded (<i>with Portraits</i>)	377
Handel's 'Messiah'—The New Edition by Professor Prout	380
Occasional Notes (<i>with Portrait</i>)	383
Notes on the Coronation Music	387
The Morecambe Musical Festival (<i>with Portraits</i>)	388
Millian Music	391
Church and Organ Music (<i>with Portrait</i>)	399
Reviews	401
Obituary	402
Lower Rhenish Musical Festival	402
London Musical Festival	403
The Opera	404
Competitions	404
The Feis Ceoil	405
North Devon Musical Festival	405
London Concerts and Lectures	405
Choral and Orchestral Societies	407
Music in Birmingham	407
" Bristol	407
" East Anglia	408
" Edinburgh	408
" Gloucester and District	408
" Liverpool and District	408
" Sheffield and District	409
Foreign Notes	409
Brief Summary of Country and Colonial News	410
Answers to Correspondents	412
Music published during the last Month	412
Four-part Song—"Ye little birds."—Gustav von Holst	393

THREE Extra Supplements with this number:—

1. A Handel Facsimile Autograph.
2. Portrait of John Christopher Smith.
3. Coronation Hymn—"O Thou, Who turnest destinies to dust." Composed by Walter G. Alcock.

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines ...	0	3	0
Three Lines ...	0	3	4
For every additional Line ...	0	0	10
Half a Column ...	2	0	0
A Column ...	4	0	0
A Page ...	7	10	0

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with each Advertisement.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 1, Berners Street, London, W., NOT LATER than JUNE 23.

ST. ANNE'S, Soho.—CORONATION SUNDAY, June 29.—SPECIAL SERVICE, at 4 p.m., at which Handel's Dettingen Te Deum will be sung. Evensong, at 7 p.m., Attwood's Service in D and Handel's "Zadok the Priest," all with full orchestra.

THE SCHOOL MUSIC REVIEW,

PUBLISHED ON THE 1ST OF EVERY MONTH. Price 1½d. ANNUAL
SUBSCRIPTION, INCLUDING POSTAGE, 2s.

THE SCHOOL MUSIC REVIEW FOR JUNE

CONTAINS:—

GENERAL NOTES.

DATES OF COMING COMPETITIONS.

TONIC SOL-FA COLLEGE ANNUAL MEETING.

HARMONICS AND RESULTANTS FOR VIOLIN AND OTHER MUSICAL
STUDENTS. By C. EGERTON LUCE.

CAPE TOWN EDUCATION DEPARTMENT.

MUSIC IN PUBLIC SCHOOLS.

SCHOOL SIGHT-SINGING READER. STAFF NOTATION.

MUSICAL FESTIVALS AND COMPETITIONS.

"KING BULBOUS" AT ST. GEORGE'S HALL.

"PRINCESS ZARA" AT EALING.

SCOTTISH SONGS AND THE LENG TRUST.

MISCELLANEOUS ITEMS.

THE SCHOOL MUSIC REVIEW,

THE JUNE NUMBER CONTAINS THE FOLLOWING MUSIC:—

"A FESTAL GREETING. S.S.A. Unaccompanied. By MENDELSSOHN.

"HEART OF OAK." Unison Song. By Dr. WM. BOYCE.

"THE BAY OF BISCAY. Unison Song. By JOHN DAVY.

THE JUNIOR SCHOOL MUSIC COURSE.

Also, EXTRA SUPPLEMENT, containing "KING EDWARD VII. MARCH."

By H. ELLIOT BUTTON. (From Novello's Coronation Marches,
Book 1, price One Shilling.)

The Music and Exercises can always be obtained separately. Price 1½d.

London: NOVELLO AND COMPANY, Limited.

MISS LOUISE LUND, A.R.C.M. (Contralto)

Concerts, Oratorios, At Homes, &c.

17, Elgin Avenue, Maidia Hill, W.

BROMPTON ORATORY.—WANTED, SOLO
TENOR. Good reader. Occasional week-day services.
Apply, Musical Director.

BASS (not Baritone) WANTED, St. Mary's,
Vincent Square. £10. Two Sunday Services and Friday
Rehearsal. C. C. Byers, 121, Brigstock Road, Thornton Heath.

ORGANIST and CHOIRMASTER for St. Mark's
Parish Church, Dundee. Salary about £60 per annum.
Applications, with testimonials, to be lodged by June 9 with Dr.
McGillivray, 23, South Tay Street, Dundee.

ORGANIST, A.R.C.O., is open for seaside EN-
GAGEMENT, 2 or 3 weeks in July. Other dates in London.
Address, R. G., 119, Engleheart Road, Catford.

THE ORGANIST and CHOIRMASTER of the
Parish Church and Christ's Hospital, Hertford, has a VACANCY
for a second ARTICLED PUPIL. Thorough training in all
branches of profession. Choral and Orchestral Societies. Former
pupils very successful. Moderate terms to one able to play a simple
service. James L. Gregory, Mus. Bac., F.R.C.O., Hertford.

WANTED, by Young Man, 22 (abstainer),
SITUATION as IMPROVER in TUNING. Good know-
ledge of Piano, American Organ, and Harmonium repairs. Apply,
M. N. O., Novello & Co., Ltd., 1, Berners Street, W.

SALESMAN and BOOK-KEEPER WANTED, in
Piano Shop. State references, experience, and salary, to
W. S. L., Novello & Co., Ltd., 1, Berners Street, W.

YOUNG MAN, 24, seeks ENGAGEMENT as
ASSISTANT in Pianoforte and Music Warehouse. 5 years in
present position. Highest references. G. Stanton, 16, The Paddock,
Chatham, Kent.

ARTIST and COMPOSER, giving three Recitals
in West-End during Season, will introduce *débutante* of merit
on favourable terms. Lieder, Willings, 162, Piccadilly, W.

ORGAN, three manuals, in good condition. Con-
tains twenty stops. Price, if sold at once, £150. Warranted
for ten years. Space most urgently required. Organist, 24, Endsleigh
Gardens, Gordon Square, London, W.C.

ORGAN, fine-toned modern two-manual, containing
twelve stops, and all the latest improvements. Front pipes
handsomely decorated. Price £150. Warranted for ten years.
Organist, 24, Endsleigh Gardens, Gordon Square, London, W.C.

NEW ROSEWOOD GRAND (KIRKMAN'S
shortest model), obliquely strung. Fine quality tone. Room
only cause of selling. X., 28, Albert Street, Birmingham.

DOUBLE-BASS (three strings), with Bow, for
SALE. Price £6. Letters only, to 181, Longley Road,
Tooting, S.W.

FOR SALE.—SPANISH GUITAR (Cadiz).
Apply to G. M. R., Novello & Co., Ltd., 1, Berners Street, W.

MAY THE KING LIVE. ALLELUIA! CORO-
NATION ANTHEM. By THOS. SMITH, Composer of
"O worship the Lord," 35th Ed.; "Thou crownest the year,"
42nd Ed., &c. 3d. To be had only from the COMPOSER, Music
Warehouse, Bury St. Edmunds.

Just Published.

O THOU, WHO TURNEST DESTINIES TO DUST

CORONATION HYMN

THE WORDS WRITTEN BY

CLAUDE AVELING

THE MUSIC COMPOSED BY

WALTER G. ALCOCK.

Price One Penny. Words only, 2s. 6d. per Hundred.

London: NOVELLO AND COMPANY, Limited.

O GOD, THE RULER OF OUR RACE

CORONATION HYMN

WORDS BY

MARY BRADFORD WHITING

THE MUSIC (TUNE—BISHOPGARTH) BY

ARTHUR SULLIVAN.

Price One Penny.

Tonic Sol-fa Edition, price 1d. Words only, 2s. 6d. per Hundred.

London: NOVELLO AND COMPANY, Limited.

INTERMEZZO

("DORABELLA")

FOR SMALL ORCHESTRA

(WOOD-WIND, DRUMS, AND STRINGS)

FROM THE

VARIATIONS ON AN ORIGINAL THEME

COMPOSED BY

EDWARD ELGAR.

(Op. 36.)

FULL SCORE. Price 3s.

String Parts, 2s. 3d.; Wind Parts, 1s. 6d.

Pianoforte Solo Arrangement by the COMPOSER,

Price 2s.

London: NOVELLO AND COMPANY, Limited.

CHANSON DE MATIN

BY

EDWARD ELGAR

SCORED FOR

SMALL ORCHESTRA

(Strings, 1 Flute, 1 Oboe, 2 Clarinets, 1 Bassoon, 2 Horns, and
Harp or Pianoforte)

BY THE COMPOSER.

Score (8vo)	2s. 6d.	Pianoforte Solo	1s. 6d.
String Parts	1s. 6d.	Violin and Pianoforte	2s. 6d.
Wind Parts	1s. 6d.	'Cello and Pianoforte	2s. 6d.

London: NOVELLO AND COMPANY, Limited.

CHANSON DE NUIT

BY

EDWARD ELGAR

SCORED FOR

SMALL ORCHESTRA

(Strings, 1 Flute, 1 Oboe, 2 Clarinets, 1 Bassoon, 2 Horns, and
Harp or Pianoforte)

BY THE COMPOSER.

Score (8vo)	2s. 6d.	Violin and Pianoforte	1s. 6d.
String Parts	1s. 3d.	Viola and Pianoforte	1s. 6d.
Wind Parts	1s. 6d.	'Cello and Pianoforte	1s. 6d.
Pianoforte Solo	1s. 6d.		

London: NOVELLO AND COMPANY, Limited.

A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" will consist of Six Books devoted to *Daily Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of *DAILY TECHNICAL PRACTICE*. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this Section is intended to facilitate, and to insist on, a *thorough, steady, and continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on.

1A. TECHNICAL PRACTICE (1st Position)	2s. od.	1B. STUDIES (1st Position)	.. .. 2s. od.
2A. DITTO (1st, 2nd, and 3rd Positions)	2s. od.	2B. DITTO (1st, 2nd, and 3rd Positions)	.. 2s. 6d.
3A. DITTO (1st to 5th Position)	3s. od.	3B. DITTO (1st to 5th Position)	.. 3s. od.
4A. DITTO (all Positions)	2s. 6d.	4B. .. ..	.. ..
5A. DITTO .. ..	..	5B. .. ..	.. ..
6A. DITTO .. ..	..	6B. .. ..	.. ..
Books 1A, 2A, 3A, and 4A now ready.		Books 1B, 2B, and 3B now ready.	

PIECES.

In completion of the scheme of "A Modern School" a large number of *Pieces* will be published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part will be furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

Now Ready.

No. 13. TWELVE FOLK DANCES FROM DENMARK. (1st Position)	.. .. 2s. od.
No. 14. SONATA IN G MINOR. G. TARTINI. (All Positions)	.. .. 2s. od.
No. 15. OVERTURE TO SAMSON. G. F. HANDEL. (1st, 2nd, and 3rd Positions)	.. .. 2s. od.
No. 16. SONATINA IN D. FRANZ SCHUBERT. (1st, 2nd, and 3rd Positions)	.. .. 2s. od.
No. 17. EIGHT HYMN TUNES. VARIOUS COMPOSERS. (1st Position)	.. .. 1s. 6d.
No. 18. STYRIAN DANCES (LANDLER). JOSEF LANNER. (1st to 5th Position)	.. .. 2s. od.
No. 20. SONATA IN G. JOSEPH HAYDN. (1st to 5th Position)	.. .. 2s. od.
No. 21. CONCERTO IN A MINOR. J. S. BACH. (1st to 6th Position)	.. .. 2s. od.
No. 22. CONCERTO IN A MINOR. PIERRE RODE. (Op. 9.) (All Positions)	.. .. 2s. 6d.
No. 23. TWELVE CAROLS. (1st Position)	.. .. 2s. od.
No. 24. SONATA IN A. W. A. MOZART. (1st to 5th Position)	.. .. 2s. od.
No. 25. RÉVERIE. HENRI VIEUXTEMPS. (Op. 22, No. 3.) (Advanced)	.. .. 2s. od.
No. 26. FOUR LITTLE PIECES. (FROM OP. 8.) IGNAZ PLEYEL. (1st Position)	.. .. 2s. od.
No. 27. SARABANDE AND TAMBOURIN. JEAN-MARIE LECLAIR. (1st to 5th Position)	.. .. 2s. od.
No. 28. BOURRÉE AND GIGUE. J. S. BACH. (1st and 3rd Positions)	.. .. 1s. 6d.

In the Press.

No. 19. PRELUDE AND FUGUE IN G MINOR. J. S. BACH. (Advanced)	.. ..
No. 29. BALLADE AND POLONAISE. HENRI VIEUXTEMPS	.. ..

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

NOVELLO'S ANTHEM BOOK

A COLLECTION OF POPULAR ANTHEMS

FOR

FESTIVAL AND GENERAL USE THROUGHOUT THE YEAR.

Each book of this series contains twelve anthems: some for Festival occasions—e.g., Christmas, Easter, Harvest—and others which may be used at any time. Great care has been taken in making the selections, in order that suitable variety may be secured and practical needs supplied.

It is therefore anticipated that in churches where an elaborate musical service is not possible, this publication will find acceptance. In such cases the advantage of having, in one book, twelve standard anthems which more than cover the requirements of the Church's year is obvious.

BOOK 1.

ADVENT	O King and Desire of all Nations
CHRISTMAS	Arise, shine, for thy light is come
LENT	Lord, for thy tender mercies' sake
"	Enter not into judgment
"	O ye that love the Lord
EASTER	O give thanks
WHITSUN	Come, Holy Ghost
HARVEST	The Lord is loving unto every man
GENERAL	O love the Lord
"	The day Thou gavest, Lord
"	Blessed are they that dwell
"	Thou wilt keep him in perfect peace

<i>Stainer.</i>	
<i>Elvey.</i>	
<i>Farrant.</i>	
<i>Attwood.</i>	
<i>Coleridge-Taylor.</i>	
<i>Goss.</i>	
<i>Attwood.</i>	
<i>Garrett.</i>	
<i>Sullivan.</i>	
<i>Woodward.</i>	
<i>Tours.</i>	
<i>Lee Williams.</i>	

BOOK 5.

ADVENT	The Great Day of the Lord
CHRISTMAS	It came upon the midnight clear
LENT	Incline Thine ear
"	Lead me, Lord
"	Rend your heart
EASTER	Awake up, my glory
WHITSUN	O for a closer walk with God
HARVEST	The eyes of all wait on Thee, O Lord
GENERAL	I am Alpha and Omega
"	O how amiable are Thy dwellings
"	Blessed are the merciful
"	I will sing of Thy power, O God

<i>Martin.</i>	
<i>Stainer.</i>	
<i>Himmel.</i>	
<i>Wesley.</i>	
<i>Calkin.</i>	
<i>Barnby.</i>	
<i>Foster.</i>	
<i>Elvey.</i>	
<i>Stainer.</i>	
<i>Richardson.</i>	
<i>Hiles.</i>	
<i>Sullivan.</i>	

BOOK 2.

ADVENT	Hosanna in the Highest
CHRISTMAS	Sing and rejoice
LENT	O Saviour of the world
"	Teach me, O Lord
"	Jesu, Word of God Incarnate
EASTER	Christ is risen
HARVEST	Great is the Lord
GENERAL	What are these?
"	O how amiable
"	O taste and see
"	The Lord is my Shepherd
"	God that madest earth and heaven

<i>Stainer.</i>	
<i>Barnby.</i>	
<i>Goss.</i>	
<i>Attwood.</i>	
<i>Gounod.</i>	
<i>Elvey.</i>	
<i>Stainer.</i>	
<i>West.</i>	
<i>Sullivan.</i>	
<i>Macfarren.</i>	
<i>Fisher.</i>	

BOOK 6.

ADVENT	Hearken unto Me, My people
CHRISTMAS	O Zion, that bringest good tidings
LENT	Turn Thy Face from my sins
"	O Saving Victim, slain for us!
"	There is a green hill far away
EASTER	Now is Christ risen from the dead
WHITSUN	O Holy Ghost, into our minds
HARVEST	Praise the Lord, O Jerusalem
GENERAL	Sweet is Thy mercy, Lord
"	I will lift up mine eyes
"	Rejoice in the Lord, O ye righteous
"	I will always give thanks unto the Lord

<i>Sullivan.</i>	
<i>Stainer.</i>	
<i>Attwood.</i>	
<i>Stainer.</i>	
<i>Gounod.</i>	
<i>West.</i>	
<i>Macfarren.</i>	
<i>Maudslayi.</i>	
<i>Barnby.</i>	
<i>Clarke-Whitfield.</i>	
<i>Elvey.</i>	
<i>Calkin.</i>	

BOOK 3.

ADVENT	Far from their home
CHRISTMAS	Four Christmas Carols
LENT	Turn Thy Face from my sins
"	O Lord, my God
"	Jesu, Word of God Incarnate
EASTER	Break forth into joy
HARVEST	O Lord, how manifold
GENERAL	Seek ye the Lord
"	I was glad
"	The radiant morn
"	O praise God in His holiness
"	Doth not wisdom cry

<i>Woodward.</i>	
<i>Various.</i>	
<i>Sullivan.</i>	
<i>Wesley.</i>	
<i>Mozart.</i>	
<i>Barnby.</i>	
<i>Roberts.</i>	
<i>Elvey.</i>	
<i>Woodward.</i>	
<i>Weldon.</i>	
<i>Haking.</i>	

BOOK 7.

ADVENT	It is high time to awake out of sleep
CHRISTMAS	Come, ye lofty
LENT	Bow down, Thine ear
"	Come unto Him
"	The Lord is nigh unto them
EASTER	Open to me the gates
WHITSUN	When God of old came down from heaven
HARVEST	Look on the fields
GENERAL	Wearry of earth and laden with my sin
"	Sing praises unto the Lord
"	Deliver me, O Lord
"	Blessed are the poor in spirit

<i>Barnby.</i>	
<i>Button.</i>	
<i>Attwood.</i>	
<i>Gounod.</i>	
<i>Cummings.</i>	
<i>Adlam.</i>	
<i>Hall.</i>	
<i>Macpherson.</i>	
<i>Tozer.</i>	
<i>Cruikshank.</i>	
<i>Stainer.</i>	
<i>Hiles.</i>	

BOOK 4.

ADVENT	Arise, O Jerusalem
CHRISTMAS	Let us now go even unto Bethlehem
LENT	In Thee, O Lord
"	Comfort, O Lord, the soul of Thy servant
"	God so loved the world
EASTER	Christ our Passover
WHITSUN	Praised be the Lord daily
HARVEST	Ye shall dwell in the land
GENERAL	O how amiable are Thy dwellings
"	O taste and see how gracious the Lord is
"	Thine, O Lord, is the greatness
"	O give thanks unto the Lord

<i>King.</i>	
<i>Hopkins.</i>	
<i>Tours.</i>	
<i>Crotch, arr. by Goss.</i>	
<i>Stainer.</i>	
<i>Goss.</i>	
<i>Calkin.</i>	
<i>Stainer.</i>	
<i>Barnby.</i>	
<i>Goss.</i>	
<i>Kent.</i>	
<i>Elvey.</i>	

BOOK 8.

ADVENT	Day of Wrath! O day of mourning
CHRISTMAS	Like silver lamps in a distant shrine
LENT	Cast thy burden upon the Lord
"	Seek ye the Lord
"	The Sacrifice of God
EASTER	This is the day
WHITSUN	Spirit of mercy, truth, and love
HARVEST	Behold, I have given you every herb
GENERAL	All people that on earth do dwell
"	Through the day Thy love has spared us
"	The King shall rejoice
"	Thou wilt keep him in perfect peace

<i>Stainer.</i>	
<i>Barnby.</i>	
<i>Mendelssohn.</i>	
<i>Bradley.</i>	
<i>Wareing.</i>	
<i>Hall.</i>	
<i>Selby.</i>	
<i>Harris.</i>	
<i>West.</i>	
<i>Naylor.</i>	
<i>Goss.</i>	
<i>Calkin.</i>	

BOOK 9.

ADVENT	Blessed is He Who cometh
CHRISTMAS	Sing, O Heavens
LENT	O Bountiful Jesu!
"	O Lord, correct me
"	By the waters of Babylon
EASTER	The strife is o'er

<i>Gounod.</i>	
<i>Stainer.</i>	
<i>Coward.</i>	
<i>Coleridge-Taylor.</i>	
<i>Stainer.</i>	

WHITSUN	Grieve not the Holy Spirit of God
HARVEST	Great is the Lord
GENERAL	Lead, kindly Light
"	O Lord, my trust is in Thy mercy
"	Hymn of Peace
"	How dear are Thy countels

<i>Stainer.</i>	
<i>Marchant.</i>	
<i>Pughe-Evans.</i>	
<i>Hall.</i>	
<i>Calkin.</i>	
<i>Crotch.</i>	

(To be continued.)

ONE SHILLING EACH BOOK.

Tonic Sol-fa, Ninepence each Book.

LONDON: NOVELLO AND COMPANY, LIMITED.

ANTHEMS FOR TRINITYTIDE.

LIGHT OF THE WORLD

FINAL CHORUS FROM THE "LIGHT OF LIFE.

COMPOSED BY

EDWARD ELGAR.

Price Threepence.

BEHOLD, GOD IS GREAT

COMPOSED BY

E. W. NAYLOR.

Price Fourpence.

O JOYFUL LIGHT

COMPOSED BY

BERTHOLD TOURS.

Price Fourpence.

I AM ALPHA AND OMEGA

COMPOSED BY

J. VARLEY ROBERTS.

Price Threepence.

COMPLETE LIST.

*Almighty and everlasting God...	Gibbons	14d.
Ascribe unto the Lord ...	S. S. Wesley	8d.
Behold, God is great ...	E. W. Naylor	4d.
Beloved, if God so loved us ...	J. Barnby	14d.
Beloved, let us love one another ...	Gerard F. Cobb	14d.
Be ye all of one mind ...	Arthur E. Godfrey	14d.
*Blessed is the man ...	John Goss	4d.
Blessing and glory ...	Boyce	14d.
Blessing, glory ...	Bach	6d.
*God came from Teman ...	C. Stegall	4d.
*God so loved the world ...	Matthew Kingstone	14d.
Grant, O Lord ...	Mozart	14d.
*Hail, gladdening Light ...	J. T. Field	2d.
Hail, gladdening Light ...	G. C. Martin	4d.
He in tears that soweth (S.S.A.) in Key of A ...	F. Hiller	14d.
*He in tears that soweth (S.S.A.) in Key of A flat ...	F. Hiller	14d.
*Holy, holy, holy ...	Crotch	3d.
*How goodly are Thy tents ...	F. Ouseley	14d.
*How lovely are Thy dwellings ...	Spohr	14d.
*I am Alpha and Omega ...	J. Stainer	14d.
I am Alpha and Omega ...	J. Varley Roberts	3d.
I beheld, and lo! ...	Blow	6d.
I know that the Lord is great ...	F. Ouseley	14d.
I saw the Lord ...	J. Stainer	6d.
I will magnify ...	J. Shaw	3d.
I will sing of Thy power ...	Greene	4d.
*I will sing of Thy power ...	A. Sullivan	14d.
I will sing unto the Lord ...	H. Wareing	14d.
*In humble faith ...	G. Garrett	1d.
*In Jewry is God known ...	J. Clarke-Whitfield	14d.
In sweet consent ...	E. H. Thorne	3d.
In the fear of the Lord ...	J. Varley Roberts	3d.
Let the peace of God ...	J. Stainer	4d.
Light of the world ...	E. Elgar	3d.
*Lord of all power and might ...	William Mason	14d.
*Ditto (men's voices) ...	J. Barnby	14d.
*Lord, we pray Thee ...	J. Varley Roberts	14d.
O Father blest ...	J. Barnby	3d.
O joyful Light ...	B. Tours	4d.
*O Lord, my trust ...	King Hall	14d.
*O taste and see ...	J. Goss	3d.
*O taste and see ...	A. Sullivan	14d.
O taste and see ...	A. H. Mann	3d.
O where shall wisdom be found? ...	Boyce	6d.
Ponder my words, O Lord ...	Arnold D. Culey	14d.
*Praise His awful Name ...	Spohr	2d.
Rejoice in the Lord ...	G. C. Martin	6d.
*See what love hath the Father ...	Mendelssohn	14d.
Sing to the Lord ...	Mendelssohn	8d.
*Stand up and bless ...	J. Goss	4d.
Teach me Thy way ...	W. H. Gladstone	14d.
*The Lord hath been mindful ...	S. S. Wesley	3d.
*The Lord is my Shepherd ...	G. A. Macfarren	14d.
The Lord is my Shepherd ...	J. Shaw	3d.
The Lord will comfort Zion ...	H. Hiles	6d.
Thou shalt shew me the path of life ...	Alan Grav	14d.
We have heard with our ears ...	H. Aldrich	1s.
Whatsoever is born of God ...	H. Oakeley	3d.
Who can comprehend Thee ...	Mozart	3d.

* Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.

London: NOVELLO AND COMPANY, Limited.

CANTIONES SACRÆ

MUSICAL SETTINGS

OF

THE ROMAN LITURGY

EDITED BY

Dom SAMUEL GREGORY OULD,

MONK OF THE ORDER OF ST. BENEDICT.

33. ADESTE FIDELES. The complete Text (8 verses), with a Prelude by Dr. F. E. Gladstone, and varied Accompaniments by H. B. Collins, Dom Samuel G. Ould, Sir Walter Parratt, Sir C. Hubert H. Parry, Dr. C. W. Pearce, William Sewell, Dr. A. E. Tozer, and S. P. Waddington 1s.
4. ADORAMUS TE, CHRISTE .. Mozart 2d.
22. ADOREMUS (FOR BENEDICTION) .. F. E. Gladstone 2d.
2. ADOREMUS (MOTET) .. C. W. Pearce 6d.
10. ALMA REDEMPTORIS MATER W. Sewell 2d.
27. AVE MARIS STELLA S. P. Waddington 6d.
11. AVE REGINA CÆLORUM W. Sewell 2d.
36. AVE VERUM .. E. Elgar 2d.
26. BENEDICTA ET VENERABILIS .. F. E. Gladstone 6d.
6. BENEDICTION SERVICE (UNISON) S. Ould 3d.
9. BENEDICTION SERVICE (UNISON) J. E. West 3d.
32. BENEDICTION SERVICE A. Zimmermann 2d.
29. COMPLINE HYMN .. S. Ould 3d.
3. DEUS MISEREATUR .. F. E. Gladstone 6d.
12. DOMINE, SALVUM FAC .. A. E. Tozer 2d.
30. DOMINE, SALVUM FAC .. E. Silas 2d.
34. DOMINE, SALVUM FAC .. Gounod 2d.
17. HÆC DIES .. F. E. Gladstone 3d.
7. HODIE SANCTUS BENEDICTUS P. Philips 4d.
20. LITANY OF LORETTO .. F. E. Gladstone 6d.
23. MAGNIFICAT IN A .. F. E. Gladstone 8d.
1. MAGNIFICAT IN B FLAT .. E. Silas 6d.
28. MAGNIFICAT IN D .. E. Silas 1s.
31. MAGNIFICAT IN E FLAT .. W. Sewell 4d.
15. MISERERE IN F .. F. E. Gladstone 3d.
16. MISERERE IN F SHARP MINOR F. E. Gladstone 6d.
25. MISERERE (GREGORIAN CHANT) V. Novello 3d.
19. O SALUTARIS HOSTIA .. F. E. Gladstone 2d.
8. REGINA CÆLI .. W. Sewell 2d.
14. RESPONSES AT MASS AND OFFICE .. Harmonised by S. Ould 3d.
35. SALVATOR MUNDI .. Dr. John Blow 4d.
13. SALVE, REGINA .. Schubert 2d.
5. SALVE, REGINA .. W. Sewell 2d.
24. SALVE, REGINA .. R. L. de Pearsall 3d.
18. SALVE, REGINA .. S. P. Waddington 4d.
21. TANTUM ERGO .. F. E. Gladstone 2d.

LONDON: NOVELLO AND COMPANY, LIMITED.

AVE VERUM IN G. By FRANK ADLAM. This beautiful Communion, sung for many years at St. Thomas's, Regent Street, is now published (Solo and short Chorus). Price 2d.

London: HART AND CO., Paternoster Row.

Fourth Thousand.

MAGNIFICAT and NUNC DIMITTIS in F. By ARTHUR CARNALL, Mus.B., Cantab. 4d. Sample copies, Penge, S.E.

Sixth Thousand.

MAGNIFICAT and NUNC DIMITTIS in E flat. By WILLIAM S. VINNING, Mus. Bac., Cantab. Price 3d.

London: NOVELLO AND COMPANY, Limited.

TE DEUM LAUDAMUS in A, by JOHN FARQUHARSON. Price 3d. Sample Copies, 116, Market Street, St. Andrew's.

OVER 3,000,000 COPIES OF CHURCH MUSIC SOLD.
Great demand for Coronation Music. Please order early.
AN ORGANIST writes:—"Send 30 copies No. 1 Coronation Anthem.
It is one of your best productions; I like it immensely."
A CLERGYMAN writes:—"I think 'Grant the King a long life' is splendid."

CALEB SIMPER'S CORONATION

ANTHEMS, SERVICES, AND HYMN.

THE COMPOSER, "KILBIRNIE," BARNSTAPLE, will send FREE SPECIMEN COPIES of the Coronation Anthems and Hymn to Choirmasters. Please give name of Church.

THE NEW AND FAVOURITE CORONATION ANTHEM.

No. 1. GRANT THE KING A LONG LIFE. 19th edition ... 4d.
Tonic Sol-fa ... 2d.
Just the kind of Music Choirs revel in; very attractive and exceedingly effective.

No. 2. HAPPY ARE THE PEOPLE. 18th edition ... 3d.
An easy Anthem for the King's Coronation.

PRAY FOR THE PEACE OF JERUSALEM. 7th 1,000 ... 3d.
Tonic Sol-fa ... 2d.

THE MAJESTIC CORONATION HYMN—"Glorious King Eternal."
Price 1d.; Sol-fa, 1d. Words expressly written by the
Rev. T. D. HYDE, B.A. (9th 1,000.)

CORONATION TE DEUMS.

THANKSGIVING SERVICE IN D. 7th 1,000. 4d. ... Sol-fa 2d.
CELEBRATED SERVICE IN G. 24th Edition ... 4d.
CHANT TE DEUM, No. 2. Festal. 11th 1,000 ... 2d.
CHANT TE DEUM, No. 6. Festal. 9th 1,000 ... 2d.
NEW CHANT TE DEUM. "No. 4. Kilbirnie Series" ... 2d.

FOR VICTORY AND PEACE.

SPECIAL THANKSGIVING ANTHEM. "HE MAKETH PEACE."
Price 3d. Sol-fa, 2d. The 11th Edition now ready.

THE ROLLING SEASONS THIS FAVOURITE SACRED CANTATA

Is increasingly popular. Another Order for 500 copies just received.
Band Parts printed. Occupies 35 minutes. Price 1s. 6d.; Sol-fa, 1s.

NEW VOLUNTARY BOOKS.

Book 1 ... 12th edition 1s. 6d. Book 4 ... 5th edition 1s. 6d.
Book 2 ... 8th edition 1s. 6d. Book 5 ... New 1s. 6d.
Book 3 ... 6th edition 1s. 6d.

Each Book contains 17 Pieces, and Book 5 includes a Coronation March and Pomposo, also a sweet Voluntary with a Melody for Solo Stop. Two Editions sold out. 3rd edition now ready.

These Books are extremely popular, and all the pieces are written on Two Staves for Organ and Harmonium.

Those marked * are also done in Sol-fa.

London: WEEKES AND CO., 14, Hanover Street, Regent Street, W.
Chicago, U.S.A.: CLAYTON F. SUMMY CO., 220, Wabash Avenue.

CHURCH MUSIC

BY

EDWARD BUNNETT, Mus.D., CANTAB.

SERVICES.

Te Deum in A. Four Voices ...	...	...	...	...	s. d.
Benedictus in A. Do. ...	...	...	...	...	0 3
Jubilate in A. Do. ...	...	...	...	...	0 3
Magnificat in F. (Set to Welsh words) ...	...	...	...	...	0 3
Magnificat and Nunc dimittis in D ...	...	...	...	...	0 3
Do. in G ...	...	...	...	...	0 3
Do. " Tonic Sol-fa ...	...	...	...	...	0 1½

ANTHEMS.

O how amiable. Soprano Solo and Chorus ...	...	...	...	...	0 4
The Lord hath prepared ...	...	...	...	...	0 3
I was glad. (Festival Anthem) ...	...	...	...	...	0 3
" Tonic Sol-fa ...	...	...	...	...	0 2
O clap your hands (Festival or Harvest) ...	...	...	...	...	0 4
" Tonic Sol-fa ...	...	...	...	...	0 2
Ave Maria (for Six Voices). Solo Soprano and Tenor with Chorus ...	...	...	...	...	0 6

ORGAN.

Ave Maria (arranged) ...	...	...	...	...	net 1 6
Largo in E flat ...	...	...	...	...	1 0
Minuetto in D ...	...	...	...	...	1 6
Three Short Pieces ...	...	...	...	...	2 0

London: NOVELLO AND COMPANY, Limited.

Just Published.

HYMN TUNE, "TO THEE OUR GOD WE FLY."

Composed by Rev. F. C. CHAMBERS. Price One Penny.

London: NOVELLO AND COMPANY, Limited.

NEW EASY AND COMPLETE COMMUNION
SERVICE IN D. By FRANK ADLAM. Price 6d. NOVELLO & Co., Ltd., London. Written in easy style and containing all the features which have made the Composer's famous Service in F so exceedingly popular.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER.

HARVEST ANTHEMS.

	Staff Notation.	Tonic Sol-fa.
Sing to the Lord of Harvest ...	3d.	2d.
While the earth remaineth ...	3d.	2d.
Blessed be the Name of the Lord ...	3d.	2d.

SERVICES.

Magnificat and Nunc dimittis in C (partly in Unison) ...	3d.	1½d.
Magnificat and Nunc dimittis in D ...	3d.	2d.
Magnificat and Nunc dimittis in G ...	3d.	2d.
Te Deum in Free Chant Form ...	3d.	2d.
Te Deum in B flat ...	3d.	2d.
Communion Service in G ...	8d.	
Amen in G ...	1d.	1d.

ORGAN.

Voix Seraphique (for Recitals) ... 2s.

CHURCH CANTATA.

Penitence, Pardon, and Peace (for General Use) ... 1/6 1/-

London: NOVELLO AND COMPANY, Limited.

Specimen copies free on application to J. H. MAUNDER, Hilltop, Belmont Park, London, S.E.

JESU, THE VERY THOUGHT OF THEE

AN ANTHEM

For Bass Solo, Quartet or Chorus, S.S.A.A., and Full Chorus, S.A.T.B., with independent Organ Accompaniment

COMPOSED BY

ERNEST EDWIN MITCHELL.

Price Threepence.

London: NOVELLO AND COMPANY, Limited.

THE MILITARY

CHURCH PARADE SERVICE BOOK

FOR THE USE OF MILITARY BANDS AND CHAPLAINS
AT PARADE SERVICES IN CAMP AND CHURCH

CONSISTING OF

MORNING PRAYER, LITANY, AND HOLY COMMUNION

WITH A SELECTION OF HYMNS FOR OPEN-AIR SERVICES

COMPILED AND ARRANGED BY

THOMAS CONWAY BROWN,

Sergeant, Royal Artillery Mounted Band;
Organist of All Saints' Garrison Church, Aldershot.

CONTENTS.

Order of Service. Venite. Easter Anthem. Psalms. Te Deum. Benedictus. Jubilate. National Anthem. The Litany. Holy Communion.

HYMNS:—1. O God, our help in ages past. 2. All people that on earth do dwell. 3. New every morning is the love. 4. Rock of ages, cleft for me. 5. The Church's one foundation. 6. Olt in danger, olt in woe. 7. Onward, Christian soldiers. 8. Be Thou my Guardian and my Guide. 9. Praise my soul, the King of Heaven. 10. Through the night of doubt and sorrow. 11. O God, our Banner, Lord of might.

Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

CHURCH MUSIC BY THOMAS ADAMS,

ORGANIST, ST. ALBAN'S, HOLBORN, E.C.

New Editions. Price Sixpence each.

COMMUNION OFFICE in A flat, Credo in Unison. Easy and effective.

COMMUNION OFFICE in G, including Introit, Gradual, Pater noster, Antiphon, &c.

Specimen Copies of the above for six stamps, of the COMPOSER.

Demy 8vo., price 6d. Tonic Sol-fa, 4d.
Words only, 10s. per 100.

A FLOWER SERVICE

FOR
CHILDREN

EDITED BY

F. A. J. HERVEY, M.A.

Containing a short form of Service with the necessary music, a selection of suitable Hymns by the Bishop of Ripon, the Rev. S. Childs Clarke, the Rev. W. St. Hill Bourne, and others, with Tunes specially composed by Sir John Stainer, John E. West, J. H. Maunders, Canon Hervey, a hitherto unpublished tune by Gounod, other tunes by Myles B. Foster, the late Rev. J. B. Dykes, Sir J. Barnby, Dr. G. M. Garrett, &c., and

A LITANY

written by the Rev. S. Childs Clarke and set to music by

SIR JOHN STAINER.

London: NOVELLO AND COMPANY, Limited.

WHAT CAN I GIVE JESUS?

HYMN FOR A CHILDREN'S FLOWER SERVICE

WORDS BY

ARTHUR C. BENSON

MUSIC BY

ARTHUR M. GOODHART.

Price One Penny. Words only, 2s. 6d. per 100.

London: NOVELLO AND COMPANY, Limited.

CORONATION FESTIVAL MUSIC.

EASY ANTHEMS FOR CHOIRS.

THE KING SHALL REJOICE

(Third Edition)
AND

BEHOLD, O GOD OUR DEFENDER

BOTH FOR FOUR VOICES, WITH ORGAN ACCOMPANIMENT.

COMPOSED BY

FREDERIC ODDIN TAYLOR.

Price Threepence each.

"There is much merit in this setting of 'The King shall rejoice.' The choral portion is in four parts throughout, and will present few difficulties to the singers. The part-writing is fluent, the harmonic scheme is direct and well knit, and the most important lines of the text are allied to music of a solid and emphatic nature."—*Musical Times*, May 1, 1899.

"'The King shall rejoice' was sung at the Special Service, at Sandringham Church, on Jubilee Day, 1897, and 'Behold, O God our Defender,' at Sandringham Church, on Queen's Accession Day, 1898."—*Musical Times*, May 1, 1899.

London: NOVELLO AND COMPANY, Limited.

CORONATION ANTHEM

(Graciously accepted by His Majesty the King).

GOD SAVE THE KING

The Words by THOMAS JENNER

THE MUSIC BY

RICHARD DENTON.

Price, Vocal Score, Twopence.

Cards, with all words, and the melody (only) in both notations, Three-Halfpence each.

Words only (leaflets), Two Shillings per 100.

By the same Author.

CORONATION CANTICLES

(ODE, RETROSPECT AND ANTHEM)

Price Twopence; a superior Edition, Sixpence.

London: NOVELLO AND COMPANY, Limited.

THE KING'S CORONATION BOOK.—A Selection of TWELVE PIECES, well suited to so joyous an event as the Coronation of our beloved Sovereign, with Preface. Edited by EDMONDSTOUNE DUNCAN.

For Pianoforte Solo (Augener's Edition, No. 8099), net, 1s. 6d.; cloth, gilt, net, 4s.

For Organ (Augener's Edition, No. 8743), net, 2s.

London: AUGENER AND CO., 199, Regent St., and 22, Newgate St.

BE PEACE ON EARTH

ANTHEM FOR FOUR VOICES

THE WORDS WRITTEN BY

BISHOP HEBER

(Adapted)

THE MUSIC COMPOSED BY

DR. WILLIAM CROTCH

(Born 1775, died 1847).

ARRANGED BY J. STAINER.

Be peace on earth before the Prince of Peace!
Messiah comes! Let furious discord cease,
Disease and anguish feel His blest control,
And woe no more disturb the troubled soul!
May beams of gladness all our hearts illumine,
And mercy brood above the distant gloom!
Be peace on earth! Be peace on earth!

Price Threepence.

Words for distribution, at 2s. per 100.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THREE

Seventeenth Century Settings of the Litany

AS SUNG IN LICHFIELD CATHEDRAL.

EDITED BY

JOHN B. LOTT, MUS.B., OXON.

No. 1.—SET TO MUSIC IN A MAJOR

BY

WILLIAM KING, MUS.B., OXON.,
Organist of New College, Oxford.

(1664-1680.)
Price Threepence.

No. 2.—SET TO MUSIC IN D MINOR

BY

HENRY LOOSEMORE, MUS.B., CANTAB.,
Organist of King's College, Cambridge.

(1627-1670.)
Price Fourpence.

No. 3.—SET TO MUSIC IN C MINOR

THE CELEBRATED "YORK LITANY"

BY

THOMAS WANLESS, MUS.B., CANTAB.,
Organist of York Minster.

(1691—)
Price Fourpence.

London: NOVELLO AND COMPANY, Limited.

NEW WORKS BY

ALBERT HAM, MUS. DOC., DUBLIN.

In the Press.

A MANUAL

ON

THE BOY'S VOICE AND ITS CULTURE.

Price One Shilling.

AN ANTHEM

COMPOSED FOR THE KING'S CORONATION

LET THE PEOPLE PRAISE THEE, LORD.

Dedicated to HIS EXCELLENCY THE EARL OF MINTO,

G.C.M.G., Governor-General of Canada.

Price Fourpence.

London: NOVELLO AND COMPANY, Limited.

WILL BE PUBLISHED IMMEDIATELY.

COMPLETE WITH THE WHOLE OF THE MUSIC, 8VO SUPER-ROYAL, PRICE TWO SHILLINGS AND SIXPENCE.
ALSO HANDSOMELY BOUND IN CLOTH GILT, FIVE SHILLINGS; IN LEATHER GILT, SEVEN SHILLINGS AND SIXPENCE.

THE
FORM AND ORDER
OF THE
SERVICE THAT IS TO BE PERFORMED AND OF THE CEREMONIES
THAT ARE TO BE OBSERVED

IN
THE CORONATION

OF
THEIR MAJESTIES
KING EDWARD VII.

AND
QUEEN ALEXANDRA

IN THE
ABBAY CHURCH OF S. PETER, WESTMINSTER,

ON THURSDAY, THE 26TH DAY OF JUNE, 1902.

WITH THE MUSIC TO BE SUNG

EDITED BY
SIR FREDERICK BRIDGE, MUS.D., OXON.
ORGANIST OF WESTMINSTER ABBAY, AND DIRECTOR OF THE MUSIC AT THE CORONATION.

CONTENTS.

- | | |
|---|---|
| I. <i>THE Preparation.</i> | XI. <i>The Investiture per Annulum et Baculum.</i> |
| II. <i>The Entrance into the Church.</i> | XII. <i>The Putting on of the Crown.</i> |
| Anthem—"I was glad" Sir Hubert Parry. | Confitare—"Be strong" Sir Walter Parratt. |
| III. <i>The Recognition.</i> | XIII. <i>The Presenting of the Holy Bible.</i> |
| IV. <i>The Litany</i> - - - - - Tallis. | XIV. <i>The Benediction and the Te Deum</i> C. V. Stanford. |
| V. <i>The beginning of the Communion Service.</i> | XV. <i>The Inthronization.</i> |
| Introit—"O Hearken Thou" A. Sullivan. | XVI. <i>The Homage.</i> |
| Credo in E - - - - S. S. Wesley. | Anthem—"Kings shall see and arise" |
| VI. <i>The Sermon.</i> | Sir Frederick Bridge. |
| VII. <i>The Oath.</i> | XVII. <i>The Queen's Coronation, by the</i> |
| VIII. <i>The Anointing.</i> | Archbishop of York. |
| Hymn—"Come, Holy Ghost" | XVIII. <i>The Communion.</i> |
| (Ancient Plainsong). | Offertory Anthem—"Let my prayer |
| Anthem—"Zadok the Priest" - Handel. | come up" - - - - H. Purcell. |
| IX. <i>The Presenting of the Spurs and Sword, and the</i> | Sanctus and Gloria in A - - J. Stainer. |
| <i>Girding and Oblation of the said Sword.</i> | Sevenfold Amen - - - J. Stainer. |
| X. <i>The Investing with the Armilla and Imperial</i> | Threefold Amen - - Orlando Gibbons. |
| <i>Mantle, and the Delivery of the Orb.</i> | XIX. <i>The Recess.</i> |

The music to be sung at the approaching Coronation of King Edward VII. and Queen Alexandra embraces a period of five centuries of English Church Music—from Thomas Tallis, who died in 1585, to the present day. The seventeenth century is represented by the honoured names of Orlando Gibbons and Henry Purcell, the eighteenth by Handel (with the most imposing of his masterly Coronation anthems), and the nineteenth by Samuel Sebastian Wesley, John Stainer, and C. Villiers Stanford. Following the custom of former Coronations, music has been specially composed for the approaching great ceremony—in the present instance—by Sir Frederick Bridge, Sir Hubert Parry, and Sir Walter Parratt.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOW READY.

FOR THE

*Issued by the King's Command and Recommended for use in the churches of the
Church of England throughout the Empire*

ON

Or upon any of the three following days, as authorised by the Bishop of the Diocese.

All the Music contained in this Edition will be sung at the Coronation in Westminster Abbey on June 26, and is published solely by Novello and Co., Ltd.

Contains the same Form and Order of Service with more simple Music by Tallis, Sullivan, Stainer, and Gibbons; also (in an appendix) Stanford's *Te Deum* in B flat, which is to be sung at the Coronation in Westminster Abbey, on June 26.

The following suitable Hymns and Tunes are included in both Editions:—

	WORDS BY		MUSIC.
O God of Bethel	PHILIP DODDRIDGE	Tune "Dundee."	
Lord of Life Eternal	A. C. BENSON	By C. H. LLOYD.	
Raise the Song, ye Loyal Voices	THE BISHOP OF DURHAM ..	By J. H. MAUNDER.	
Lord of Might, our land's Defender	M. BRADFORD WHITING ..	By ARTHUR SULLIVAN.	
Now Thank we all our God	C. WINKWORTH	(German).	

Price 6d. each; Words only, Small Pica, 24mo, 4s. 2d., and Ruby, 32mo, 3s. per 100.
Words of the Hymns, 1s. 6d. per 100.

FOR USE AT

AND ON THE FOLLOWING DAYS

WHERE THE OFFICIAL 'FORM AND ORDER' OF SERVICE IS NOT ADOPTED.

TE DEUM IN F	HENRY SMART.
ANTHEM	The King shall rejoice	J. GOSS.
ANTHEM	I was glad	G. J. ELVEY.
HYMN	Lord of Life eternal	C. H. LLOYD.
HYMN	All hail the power of Jesus' Name	W. SHRUBSOLE.
HYMN	Raise the song ye loyal voices	J. H. MAUNDER.
HYMN	Lord of Might, our land's Defender	A. SULLIVAN.
HYMN	O God of Bethel, by Whose hand	(Scottish Psalter).
HYMN	Now thank we all our God	(German).
HYMN	O God, our help in ages past	W. CROFT.
NATIONAL ANTHEM	God save the King	Arranged by E. ELGAR.
SEVENFOLD AMEN	J. STAINER.
THREEFOLD AMEN	ORLANDO GIBBONS.

Price Sixpence. Tonic Sol-fa, Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

CORONATION FESTIVAL MUSIC.

EIGHT HYMNS WITH TUNES

SUITABLE FOR USE AT
SERVICES IN CELEBRATION OF THE CORONATION OF
THEIR MAJESTIES
KING EDWARD VII.
AND
QUEEN ALEXANDRA.

	First line.	Author.	Composer.
No. 1.	All the hosts of Britain gather	Rev. W. H. Draper	Sir George C. Martin.
" 2.	God of all created things	A. C. Benson	Sir C. H. H. Parry.
" 3.	How blest the land	Rev. W. H. Draper	Alfred Hollins.
" 4.	Lord of Lords, and King of Kings	Rev. W. St. Hill Bourne	John E. West.
" 5.	Mighty Lord God, Great Ruler over all	Rev. H. C. Douglass	A. H. Brewer.
* " 6.	O Mightiest of the Mighty	Rev. S. Childs-Clarke	Edward Elgar.
" 7.	Raise the song, ye loyal voices	The Right Rev. The Bishop of Durham	J. H. Maunder.
" 8.	She wears to-day no earthly crown	The Rev. Canon Rawnsley	Myles B. Foster.

* Also published separately, price 1d.

All the above Hymns and Tunes have been expressly written for this occasion (1902).

THE EIGHT HYMNS COMPLETE, PRICE THREE-HALFPENCE. TONIC SOL-FA, THREE-HALFPENCE.
Words only, Three Shillings per 100.

TEN NATIONAL HYMNS AND TUNES

FOR CHILDREN'S USE
AT
CORONATION FESTIVALS.

	First line.	Author.	Composer.
No. 1.	Children gather, children gather	Rev. W. H. Draper	Sir George C. Martin.
" 2.	To Thee our God we fly	W. Walsham How	H. Walford Davies.
" 3.	Raise the song, ye loyal voices	The Right Rev. The Bishop of Durham	J. H. Maunder.
" 4.	Lord of heaven, and earth, and ocean	J. Crosse	J. Barnby.
" 5.	Hark, boys! the hymn is rising	F. C. Carey Longmore	Frederic Clay.
" 6.	Lord of life eternal	A. C. Benson	C. Harford Lloyd.
" 7.	Our voices clear as summer joy	The Right Rev. The Bishop of Caledonia	John E. West.
" 8.	God of our Fatherland	Bishop E. H. Bickersteth	H. Davan Wetton.
" 9.	The Lord, by Whom earth's princes rule	A. Midlane	B. Tours.
" 10.	God save the King.		

EDITED BY W. L. R. McCLUER (Organist of St. Paul's, Canonbury).

THE TEN HYMNS COMPLETE, PRICE TWOPENCE; TONIC SOL-FA, TWOPENCE.
Words only, Three Shillings per 100.

TWO CORONATION HYMNS

WRITTEN BY
MARY BRADFORD WHITING
SET TO TUNES BY
ARTHUR SULLIVAN.

LORD OF MIGHT, OUR LAND'S DEFENDER TUNE, "BOLWELL."
O GOD, THE RULER OF OUR RACE TUNE, "BISHOPGARTH."

Price, One Penny each; Tonic Sol-fa, One Penny each.
Words only, each hymn, 2s. 6d. per 100.

LONDON: NOVELLO AND COMPANY, LIMITED.

CORONATION FESTIVAL MUSIC.

NEW ANTHEMS JUST PUBLISHED.

THE HOMAGE ANTHEM: KINGS SHALL SEE AND ARISE.	By J. FREDERICK BRIDGE.	Price 6d. Tonic Sol-fa, 3d.
NOW KNOW I THAT THE LORD	By MYLES B. FOSTER.	Price 4d. Tonic Sol-fa, 2d.
THE KING SHALL REJOICE	By CUTHBERT HARRIS.	Price 4d. Tonic Sol-fa, 2d.
THE KING SHALL REJOICE	By E. VINE HALL.	Price 4d. Tonic Sol-fa, 2d.
THIS IS THE DAY	By BRUCE STEANE.	Price 4d. Tonic Sol-fa, 2d.

THE CORONATION NUMBER (BOOK 31)

THE VILLAGE ORGANIST

CONTENTS.

* God save the King	... ..	Sir J. F. Bridge.	King Edward Coronation March	... ..	Alfred Hollins.
* God save the King	... ..	Sir Michael Costa.	Coronation March ("Le Prophète")	... ..	Meyerbeer.
Coronation March	... ..	Edward German.	* Two Variations on the National Anthem	... ..	F. C. Woods.
March, "Scipio" (original key)	... ..	Handel.	Bourrée in F, from "The Water Music"	... ..	Handel.
Fanfare—as played by the State Trumpeters			... ..	Thomas Harper, Sen.	
* Can be used as organ voluntaries, or to accompany voices.					

PRICE ONE SHILLING.

TWENTY-FOUR POPULAR MARCHES FOR THE ORGAN IN TWO VOLUMES

Price, Paper, Four Shillings and Sixpence each; Cloth, Six Shillings and Sixpence each.

VOL. I.		
1. Marche Triomphale	... ..	F. Archer.
2. Bride's March, "Rebekah"	... ..	J. Barnby.
3. Harvest Thanksgiving March	... ..	J. B. Calkin.
4. March for a Church Festival	... ..	E. T. Driffield.
5. Imperial March	... ..	E. Elgar.
6. March to Calvary, "Redemption"	... ..	C. Gounod.
7. Religious March	... ..	G. A. Macfarren.
8. March from "Abraham"	... ..	B. Molique.
9. March in B flat	... ..	E. Silas.
10. Festive March in D	... ..	H. Smart.
11. March in G	... ..	B. Tours.
12. March in D minor	... ..	A. Zimmermann.

VOL. II.		
13. March for a Church Festival	... ..	W. T. Best.
14. Processional Wedding March	... ..	H. R. Bird.
15. Festal March	... ..	J. B. Calkin.
16. Solemn March	... ..	E. Elgar.
17. Festal March	... ..	G. Elvey.
18. Marche Solennelle	... ..	C. Gounod.
19. March, "St. Polycarp"	... ..	F. A. G. Ouseley.
20. March with Pastoral Trio	... ..	B. L. Selby.
21. March in G	... ..	H. Smart.
22. Jubilant March	... ..	J. Stainer.
23. March in F	... ..	J. H. Wallis.
24. Commemoration March	... ..	J. E. West.

Just Published.

CORONATION MARCHES FOR THE PIANOFORTE

SELECTED AND ARRANGED BY
H. ELLIOT BUTTON.

BOOK I.		
Coronation March	... ..	Meyerbeer
Triumphal March	... ..	Beethoven
His Majesty, the King	... ..	F. H. Coven
Coronation Song	... ..	Eaton Fanning
March (from "Moses in Egypt")	... ..	Rossini
March (from "Scipio")	... ..	Handel
Cornelius March	... ..	Mendelssohn
March of the Men of Harlech	... ..
King Edward VII. March	... ..	H. Elliot Button
BOOK II.		
King Edward Coronation March	... ..	Alfred Hollins
Coronation March	... ..	Edward German
The British Grenadiers	... ..
March ("Let the hills resound")	... ..	Brinley Richards
March (from "Abraham")	... ..	Molique
The Empire Flag	... ..	A. C. Mackenzie
March of the Israelites (from "Eli")	... ..	Michael Costa
Empire March	... ..	Percy Jackman

Price One Shilling each Book.

Just Published.

CORONATION SONG-BOOK FOR CHILDREN'S FESTIVALS.

CONTENTS.

King Edward VII. March (Pianoforte)	... ..	H. Elliot Button
The Empire Flag	... ..	A. C. Mackenzie
Let the hills resound	... ..	Brinley Richards
The Minstrel Boy	... ..	Irish Air
Sons of Britain	... ..	Thomas Facer
Children's Coronation Song	... ..	G. W. Torrance
Rule, Britannia	... ..	Dr. Arne
Heaven bless our Lord the King	... ..	Cuthbert Harris
Bonnie Dundee	... ..	Scotch Air
Coronation Day	... ..	Percy E. Fletcher
March of the Men of Harlech	... ..	Welsh Air
God prosper him—our King	... ..	J. Barnby
O lovely Peace	... ..	Handel
God save the King	... ..	Dr. John Bull

Price One Shilling.

LONDON: NOVELLO AND COMPANY, LIMITED.

CORONATION FESTIVAL MUSIC.

GOD PROSPER HIM—OUR KING

WRITTEN BY
A. C. AINGER

COMPOSED BY
JOSEPH BARNBY.

Vocal Score (S.A.T.B.), price 3d.; Tonic Sol-fa, 1½d.
Arrangement for two parts (S.A.), 1d.; Tonic Sol-fa, 1d.
Words only, 3s. per 100. Full Score, MS.
Orchestral Parts—Strings, 1s.; Wind Parts, 2s. 3d.

CORONATION SONG

WRITTEN BY
SHAPCOTT WENSLEY

COMPOSED BY
EATON FANING.

Vocal Score (S.A.T.B.), 4d.; Tonic Sol-fa, 2d.
Arranged as a Trio (S.S.A.), 3d.; Tonic Sol-fa, 1½d.
Words only, 3s. per 100; Full Score, MS.;
Orchestral Parts: Strings, 2s.; Wind, 5s.
Arrangement for Military Band, 7s. 6d.

HIS MAJESTY THE KING

WRITTEN BY
CLIFTON BINGHAM

COMPOSED BY
FREDERIC H. COWEN.

Vocal Score (S.A.T.B.), 4d.; Tonic Sol-fa, 2d.
Arranged as a Trio (S.S.A.), 3d.; Tonic Sol-fa, 1½d.
Words only, 3s. per 100. Full Score, MS.
Orchestral Parts: Strings, 2s.; Wind, 6s.

CHILDREN'S UNISON CORONATION SONGS

Staff and Tonic Sol-fa Notations combined. With Pianoforte Accompaniment.

TITLE.	AUTHOR.	COMPOSER.
Come, raise we now our voices ...	G. W. Torrance ...	G. W. Torrance ... 1½d.
Coronation Day ...	M. B. Whiting ...	P. E. Fletcher ... 1½d.
Heaven bless our Lord the King ...	Shapcott Wensley ...	C. Harris ... 1½d.
The Crowning of the King ...	H. W. Wareing ...	H. W. Wareing ... 1½d.

A TOAST

FOUR-PART SONG FOR MEN'S VOICES (A.T.T.B.)

THE WORDS WRITTEN BY
H. GODWIN CHANCE

THE MUSIC COMPOSED BY
A. HERBERT BREWER.

Price Twopence.

NOBLE CHIEF, THEE WE HAIL

OLONAISE, WITH CHORUS

From "Life for the Czar"

COMPOSED BY
M. I. GLINKA.

Vocal Score (S.A.T.B.), 3d.; Tonic Sol-fa, 1½d.
String Parts, 2s.; Wind Parts, MS.; Full Score, 4s.
Arrangement for Military Band, 12s.

ARRANGED FOR UNISON SINGING

OR FOR
SOPRANOS AND CONTRALTOS

The Soldiers' Chorus from Faust

COMPOSED BY
CHARLES GOUNOD.

With the original words by HENRY F. CHORLEY.*

Price 1½d.; Tonic Sol-fa, 1d.

* By arrangement with MESSRS. CHAPPELL AND CO., Ltd.

CORONATION MARCH

COMPOSED BY
EDWARD GERMAN.

FULL SCORE. Price 3s. 6d.

Violin I. ...	6d.	Viola ...	6d.
Violin II. ...	6d.	Violoncello and Bass ...	6d.
Wind Parts ...	...	...	4s. 3d.
Military Band ...	...	...	7s. 6d.
Brass Band ...	...	...	7s. 6d.
Pianoforte Solo ...	...	...	2s. 6d.
Organ arrangement (Village Organist, Book 31), 1s.	...	...	...

CORONATION MARCH

COMPOSED BY
PERCY PITT.

FULL SCORE. Price 5s. 6d.

Violin I. ...	6d.	Viola ...	6d.
Violin II. ...	6d.	Violoncello and Bass ...	1s.
Wind Parts, 15s.	...	...	...
Pianoforte Solo, 2s.	...	...	...

CORONATION MARCH

COMPOSED BY
HERBERT W. WAREING.

FULL SCORE, MS.

Violin I. ...	6d.	Violoncello ...	6d.
Violin II. ...	6d.	Bass ...	6d.
Viola ...	6d.	...	...
Wind Parts ...	...	...	4s. 9d.
Pianoforte Arrangement ...	...	...	2s. 6d.
Organ Arrangement ...	...	...	1s. 6d.

IMPERIAL MARCH

COMPOSED BY
EDWARD ELGAR.

FULL SCORE. Price 3s. 6d.

Violin I. ...	6d.	Viola ...	6d.
Violin II. ...	6d.	Violoncello and Bass ...	6d.
Wind Parts ...	...	...	7s. 6d.
Military Band ...	...	...	9s. 6d.
Pianoforte Solo ...	...	...	2s. 6d.
Organ Arrangement ...	...	...	2s. 6d.

COMMEMORATION MARCH

COMPOSED BY
JOHN E. WEST.

FULL SCORE, MS.

Violin I. ...	6d.	Viola ...	6d.
Violin II. ...	6d.	Violoncello and Bass ...	6d.
Wind Parts ...	...	...	5s. 6d.
Military Band ...	...	...	9s. 6d.
Pianoforte Solo ...	...	...	2s. 6d.
Organ Arrangement ...	...	...	2s. 6d.

JUST PUBLISHED.

Performed at the Philharmonic Society's Concert on May 29th, 1902.

CORONATION MARCH

COMPOSED BY
FREDERIC H. COWEN.

FULL SCORE. Price 5s. 6d.

Violin I. ...	1s.	Violoncello ...	6d.
Violin II. ...	1s.	Bass ...	6d.
Viola ...	1s.	...	...
Wind Parts ...	...	...	11s. 3d.
Military Band Parts ...	...	...	In the press.
Pianoforte Solo ...	...	...	2s. 6d.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

TWO VOLUMES. LARGE FOLIO, HALF MOROCCO.

Price Six Guineas net.

EARLY BODLEIAN MUSIC

EDITED BY

SIR JOHN STAINER.

The First Volume contains 110 Facsimiles of Manuscript Music—chiefly secular—preserved in the Bodleian Library, Oxford, ranging from 1185 to 1505 A.D., with a description of the MSS. by E. W. B. NICHOLSON, M.A., Bodley's Librarian.

The Second Volume contains Transcriptions into Modern Notation by J. F. R. STAINER, B.C.L., M.A., and CECIE STAINER, with an Introduction by the late Sir JOHN STAINER.

This important work has been many years in preparation. It affords a survey of the history of Musical Notation and Expression, and illustrates the development of the art of music over a period of more than three Centuries (1185 to 1505).

The Volumes include English and French Songs of earlier date than any hitherto known to exist, besides many examples of early Part-writing that no future historian of music can afford to ignore.

The late Sir JOHN STAINER devoted much time in the latter years of his busy life to the preparation and supervision of this work, which may be regarded as the crowning achievement of his varied musical activity.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

Just Published.

THE HOMAGE ANTHEM

"KINGS SHALL SEE AND ARISE"

COMPOSED FOR THE CORONATION OF

THEIR MAJESTIES

KING EDWARD VII.

AND

QUEEN ALEXANDRA

IN THE ABBEY CHURCH OF ST. PETER, WESTMINSTER

BY

SIR FREDERICK BRIDGE.

Price Sixpence.

Tonic Sol-fa, price Threepence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

VAYYIKKACH TSODÔK
HAKKÔHEIN

(ZADOK THE PRIEST)

CORONATION ANTHEM

COMPOSED BY

G. F. HANDEL.

Adapted to the Hebrew version, for use on the occasion of celebrating
the Coronation of King Edward VII., by

ARTHUR M. FRIEDLANDER.

Price Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THE BUTTERFLY'S BALL
CONCERT OVERTURE

COMPOSED BY

FREDERIC H. COWEN.

PIANOFORTE ARRANGEMENT

BY

H. M. HIGGS.

Price Two Shillings and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

REVISED EDITION.

INCLUDING THE NEW TITLE OF THE
PRINCE AND PRINCESS OF WALES

And containing the new Forms of an Accession Service for January 22nd.

THE CATHEDRAL PRAYER BOOK

Being the BOOK OF COMMON PRAYER with the Music necessary
for the use of Choirs, together with the CANTICLES and PSALTER
(the Cathedral Psalter), Pointed for Chanting.

Edited by Sir JOHN STAINER, M.A., Mus. Doc., Oxon.

AND

The Rev. WILLIAM RUSSELL, M.A., Mus. Bac., Oxon.

New Editions on India Paper.

No. 1. Demy 8vo., 628 pp., large type. With Canticles and Psalter
pointed for Chanting:—

Rutland Morocco, India paper	...	...	...	...	s. d.
Turkey Morocco, India paper	...	...	...	...	11 0
Russia leather, India paper	...	...	...	...	15 0
Russia leather, India paper	...	...	...	...	16 6

No. 2. Demy 8vo., 600 pp., large type. With Canticles and Psalter
pointed, set to appropriate Chants (Cathedral Psalter Chants):—

Rutland Morocco, India paper	...	...	...	...	11 0
Turkey Morocco, India paper	...	...	...	...	15 0
Russia leather, India paper	...	...	...	...	16 6

No. 3. Imperial 32mo., 696 pp., Pocket Edition. With Canticles and
Psalter pointed for Chanting:—

Rutland Morocco, India paper	...	...	...	...	7 0
Turkey Morocco, India paper	...	...	...	...	9 0
Russia leather, India paper	...	...	...	...	10 6

The Clergy can be supplied with copies, in quantities of not less
than 25, at 20 per cent. discount.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

LEAD, KINDLY LIGHT

WORDS BY

CARDINAL NEWMAN

SET TO MUSIC FOR

SOPRANO SOLO AND CHORUS, OR QUINTET
OF SOLO VOICES

WITH ACCOMPANIMENT FOR THE PIANOFORTE OR ORGAN

BY

LIZA LEHMANN.

No. 1, in E minor; No. 2, in D minor.

Price each, Two Shillings net.

Vocal Parts, One Shilling the set.

LONDON: NOVELLO AND COMPANY, LIMITED.

Just Published.

AVE VERUM

MOTET

COMPOSED BY

EDWARD ELGAR.

(Op. 2, No. 1.)

Price Twopence.

London: NOVELLO AND COMPANY, Limited.

NEW ORGAN WORK.

GOD SAVE THE KING

NATIONAL ANTHEM

ARRANGED WITH VARIATIONS FOR THE ORGAN BY

F. JAMES.

Price One Shilling and Sixpence, Post-free.

London: E. DONAJOWSKI, 26, Castle Street, Berners Street, W.

CAMILLE SAINT-SAENS' CORONATION

MARCH, for Full Orchestra. Op. 117:—

Full Score (Augener's Edition, No. 7006A) s. d.

Orchestral Parts (Augener's Edition, No. 7006B) net 5 0

Extra string parts, each, net, 6d.

ARRANGEMENTS:

For Military Band, by M. RETFORD (Augener's Edition,

No. 7006C) net 10 6

Extra parts, each, net, 4d.

Pianoforte Duet, by the COMPOSER 5 0

Pianoforte Solo, by the COMPOSER 4 0

Pianoforte Solo, by STEFAN ESPIOFF 4 0

London: AUGENER AND Co., 199, Regent St., and 22, Newgate St.

Just Published.

CORONATION HYMN. By Rev. CANON WATSON.

D.D. Set to Music by H. A. Bedwell, Org. and Choirmaster.

St. Edward's Church, Cambridge. Price Twopence, Post-free.

Cambridge and Bournemouth: G. C. BEDWELL, Ltd.

AMBROSE ABBOTT & CO.'S new HYMN-

ANTHEM for the CORONATION, for Congregation and Choir,

just published. Clergy and organists send stamp for specimen, to

AMBROSE ABBOTT AND Co., 14, Hanway Street, London, W.

Fourth Thousand.

TE DEUM LAUDAMUS in G. By ALFRED J.

DYE. Price 4d.

London: NOVELLO AND COMPANY, Limited.

SOLEMN PROCESSIONAL, for Dedication and

Harvest Festivals. "REJOICE, YE PURE IN HEART."

By W. DEANE, Organist of the Cathedral, Grahamstown. Price

Twopence.

London: NOVELLO AND COMPANY, Limited.

TOCHORAL and ORCHESTRAL SOCIETIES.—

Several CHORAL WORKS, PART-SONGS, and ORCHE-

STRAL WORKS for SALE. Applications for lists to Dr. Bunnett,

Cathedral Close, Norwich.

NOVELLO'S MUSIC FOR MILITARY BAND

ARRANGED BY

DAN GODFREY, Jun., GEORGE MILLER, Mus. Bac.,
AND OTHERS.

	s.	d.		s.	d.
BENDALL, WILFRED.—Pas Seul	5	0	MACKENZIE, A. C.—"Benedictus" (from "Six Pieces for	5	0
COLERIDGE-TAYLOR, S.—Four Characteristic Waltzes ...	15	0	— "Violin")	15	0
COWEN, F. H.—Four English Dances (in the Olden Style) ...	15	0	— Courante ("Ravenswood")	12	0
— Coronation March (in the Press)	3	6	— Funeral March ("The Story of Sayid")	3	6
CRESER, WILLIAM.—Wedding March	3	6	— "The Empire Flag"	5	0
ELGAR, EDWARD.—Chanson de Matin	3	6	MACPHERSON, STEWART.—Orchestral Ballad	15	0
— Chanson de Nuit	3	6	MILLER, GEORGE.—Solemn March	3	6
— Imperial March	9	0	MOLIQUE.—March ("Abraham")	7	6
— Mazurka	5	0	MORLEY, CH.—Emperor Gavotte ("Cornflower")	2	6
— Sérénade Mauresque	5	0	OUSELEY.—March ("St. Polycarp")	7	6
— Contrasts (The Gavotte, A.D. 1700 and 1900)	5	0	POPULAR PART-SONGS	7	6
ELVEY, G. J.—Festal March	5	0	RAMEAU.—Gavotte	4	6
FANING, EATON.—"The Queen's Song"	7	6	ROECKEL, J. L.—Graceful Dance	7	6
FORD, ERNEST.—Grand Valse ("Faust" Ballet)	10	6	SIX HYMN TUNES (composed for Commemorations of Queen		
— Scène Bacchante ("Faust" Ballet)	15	0	Victoria's Long Reign)	4	6
GERMAN, EDWARD.—Bourrée and Gigue ("Much Ado about			SMART, HENRY.—Festive March in D	7	6
Nothing")	12	0	SPINDLER, FRITZ.—"Husarenritt"	7	6
— Coronation March ("Henry VIII.")	7	6	SPOHR.—"Calvary" (Selection)	7	6
— Gipsy Suite (Four Characteristic Dances)	15	0	SULLIVAN, A.—"In Memoriam" Overture	10	0
— Harvest Dance (from "The Seasons")	10	0	— Onward, Christian Soldiers	2	6
— Masque (Three Dances from "As you like it" Music) ...	15	0	— Ditto. For Brass Band	2	6
— Overture to "Richard III."	12	0	THREE SACRED PIECES, viz.:—	7	6
— Three Dances ("Henry VIII.")	15	0	"Blessed be the God and Father"	S. S. WESLEY	
GLINKA.—Polonaise ("Life for the Czar")	12	0	"O Gladsome Light" ("Golden Legend") A. S. SULLIVAN		
GOUNOD.—Judex ("Mors et Vita")	3	0	March ("Occasional Oratorio")	HANDEL	
— Ditto. (For Brass Band)	2	0	TSCHAIKOWSKY.—Marche Militaire	15	0
— "Mors et Vita" (Selection)	15	0	WAREING, H. W.—Summergold Gavotte	7	6
— Marche Solennelle	7	6	WENDT, TH.—Air de Ballet with Intermezzo	7	6
— Six Sacred Pieces	10	6	WEST, JOHN E.—Maypole Dance	7	6
— "The Redemption" (Selection)	15	0	— Commemoration March	9	0
HAYNES, BATTISON.—Westwood Gavotte	5	0	ZIMMERMANN, AGNES.—March	7	6
HIGGS, H. M.—"Our Queen" (Quick March)	5	0	SIX CLASSICAL PIECES for SMALL Military Band	3	0
HOFMANN, H.—"Kirmess" (Rustic Pictures). Book I. ...	15	0	THE MILITARY CHURCH PARADE SERVICE BOOK	1	0
— Ditto. Book II.	15	0			

LONDON: NOVELLO AND COMPANY, LIMITED.

Just Published.

THE BRITISH KING SONG

THE WORDS WRITTEN BY
HAROLD BEGBIE

THE MUSIC COMPOSED BY

ALICIA ADÉLAÏDE NEEDHAM.

(In Three keys, F, G, and B flat.)

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THERE ARE SEVEN THAT PULL THE THREAD

SONG IN ACT I.—"GRANIA AND DIARMID"

THE VERSE WRITTEN BY

W. B. YEATS

THE MUSIC COMPOSED BY

EDWARD ELGAR.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

CONTRALTOS, BARITONES, AND BASSES.

Write at once for Professional Copy of
GRAND CORONATION SONG

"THE KING, THE KING!"

The finest Coronation Song written. All the rage. Sung by everybody.

H. G. BENSTED AND SONS, 13, High Street, Harlesden, London.

Just Published.

TWO SONGS

1. MY PARADISE

Words by L. D.

2. THE WHEEL OF FORTUNE

The Words by LORD TENNYSON

COMPOSED BY

CHRISTOPHER URSWICK.

Price Two Shillings each.

London: NOVELLO AND COMPANY, Limited.

Just Published.

TWO SONGS

FROM

STEPHEN PHILLIPS' "ULYSSES"

1. GREAT IS HE WHO FUSED THE MIGHT

2. O SET THE SAILS

COMPOSED BY

S. COLERIDGE-TAYLOR.

Price Two Shillings each.

London: NOVELLO AND COMPANY, Limited.

ORCHESTRAL WORKS

BY

BRITISH COMPOSERS.

	Strings. s. d.	Wind. s. d.	Full Score. s. d.		Strings. s. d.	Wind. s. d.	Full Score. s. d.
WILLIAM HENRY BELL.				EDWARD GERMAN—continued.			
'A Song in the Morning' ...	7 0	—	—	"Romeo and Juliet." Prelude ...	2 6	5 6	5 0
Mother Carey (Three Sailor pieces) ...	—	—	—	Do. Pastorale ...	2 0	5 6	—
FREDERIC H. COWEN.				Do. Pavane ...	2 0	5 6	3 6
Coronation March ...	4 0	11 3	5 0	Do. Nocturne ...	2 0	5 6	—
Symphony No. 4 (The Welsh) ...	7 0	13 0	15 0	Do. Dramatic Interlude ...	2 0	5 6	—
Four English Dances in the Old Style ...	6 0	12 0	10 6	"Much ado about nothing." Overture ...	4 6	10 6	—
Do. (Small Orchestra) ...	6 0	9 0	—	Do. Bourrée and ...	—	—	—
Waltz from "The Sleeping Beauty" ...	2 0	6 6	5 0	Gigue ...	4 0	9 0	7 6
Overture, "The Butterfly's Ball" ...	6 6	14 3	10 6	BATTISON HAYNES.			
S. COLERIDGE-TAYLOR.				"Westwood" Gavotte (also for Small Orchestra) ...	2 0	4 3	—
Four Characteristic Waltzes (also for Small Orchestra) ...	6 0	12 0	5 0	Idyll (Violin and Orchestra) ...	2 0	2 9	—
Ballade in D minor (Violin and Orchestra) ...	2 6	—	—	GEORGE HENSCHEL.			
Overture to "The Song of Hiawatha" ...	5 0	13 6	—	Incidental Music to Shakespeare's "Hamlet" ...	7 6	15 0	30 0
Solemn Prelude ...	2 6	—	—	OLIVER KING.			
Ballade in A minor ...	4 6	10 6	7 6	Concert Overture (No. 1), "Among the Pines" ...	2 6	7 3	4 0
Scenes from An Everyday Romance ...	9 6	—	—	Concert Overture (No. 2) ...	2 0	—	—
Romance in G (Violin and Orchestra) ...	2 6	—	—	"Night." A Symphony in F ...	8 6	—	10 6
"Toussaint l'Ouverture" ...	5 6	—	—	ALEX. C. MACKENZIE.			
Idyll ...	2 6	—	—	Benedictus ...	1 6	2 0	5 0
FREDERICK CLIFFE.				"Burns." and Scotch Rhapsody ...	3 6	6 6	5 0
Symphony in C minor ...	11 0	21 0	—	"Colomba." Prelude ...	2 0	4 9	4 0
Ballade from do. ...	3 6	6 6	5 0	Do. Ballet Music and Rustic March ...	4 0	9 3	10 6
EDWARD ELGAR.				Concerto for Violin ...	6 6	10 3	21 0
Variations on an Original Theme ...	10 0	22 0	25 0	Highland Ballad ...	2 6	4 0	—
Prelude and Angel's Farewell ("Gerontius") ...	3 0	—	—	"Jason." Intermezzo ...	2 0	5 3	7 6
Imperial March ...	2 0	7 0	3 6	"La belle dame sans merci" ...	5 6	11 9	7 6
Meditation ("The Light of Life") ...	2 0	5 6	—	"The Little Minister." Overture ...	4 6	10 0	—
Froissart. Concert Overture ...	4 6	9 0	7 6	Do. Three Dances (also for Small Orchestra) ...	4 6	11 0	—
Triumphal March ("Caractacus") ...	2 6	10 6	—	"Manfred." "Astarte" ...	3 0	—	—
Chanson de Nuit ...	1 3	1 6	2 6	Do. Pastorale ...	4 0	—	—
Chanson de Matin ...	1 6	1 6	2 6	Do. "The Flight of the Spirits" ...	5 0	—	—
Three Pieces. 1. Mazurka ...	2 6	5 0	5 0	Morris Dance ...	2 6	—	—
2. Sérénade Mauresque ...	2 6	4 3	5 0	Pibroch Suite (Violin Solo and Orchestra) ...	6 6	11 6	—
3. Contrasts ...	2 6	5 3	5 0	Processional March ...	2 6	—	—
Intermezzo ("Dorabella") for strings, wood-wind, and drums (from Variations on an Original Theme) ...	2 3	1 6	3 0	"Ravenswood" Music (Prelude and 1st, 2nd, and 3rd Entr'actes) ...	8 6	—	—
ERNEST FORD.				Do. Courante (3rd Entr'acte) ...	2 0	6 0	—
Grand Valse from the "Faust" Ballet ...	2 6	11 3	—	Rhapsodie Ecossaise (No. 1) ...	3 6	8 0	5 0
Scène Bacchanale from the "Faust" Ballet ...	5 0	—	—	"Story of Sayid." Solemn March ...	1 6	3 9	—
HENRY GADSBY.				"Twelfth Night." Overture ...	6 6	12 0	12 0
The Forest of Arden." Intermezzo and Tantara ...	4 0	6 0	7 6	HAMISH MacCUNN.			
EDWARD GERMAN.				"The Land of the Mountain and the Flood" ...	4 0	8 0	10 6
"Henry VIII." Overture ...	3 0	—	—	C. H. H. PARRY.			
Do. Prelude, Act II. ...	2 0	—	—	Symphonic Variations ...	4 6	8 6	10 0
Do. Prelude, Act III. ...	2 0	4 3	—	Symphony in F, No. 3 (The Cambridge) ...	12 0	—	—
Do. Coronation March ...	2 0	4 3	3 6	Suite in F (for Strings) ...	5 0	—	—
Do. Prelude, Act V. ...	2 0	—	—	PERCY PITT.			
Do. Three Dances ...	4 0	7 6	7 6	Air de Ballet (for Strings) ...	2 6	—	2 0
"As you like it." Masque (Three Dances) ...	4 6	10 6	7 6	Ballade (Violin Solo and Orchestra) ...	2 6	6 0	10 6
English Fantasia. "In Commemoration" ...	5 6	—	—	Coronation March ...	2 6	15 0	5 0
"Gipsy Suite." Four Characteristic Dances ...	6 0	14 0	10 6	C. VILLIERS STANFORD.			
"Hamlet." Symphonic Poem ...	6 0	13 0	—	The Irish Symphony ...	11 0	22 6	30 0
"The Seasons." Spring ...	5 0	12 3	—	Prelude to "Œdipus Rex" ...	4 0	8 0	6 0
Do. Harvest Dance (Summer) ...	5 0	12 6	—	Symphony (No. 4) in F major ...	11 0	26 0	30 0
Do. Autumn ...	2 6	6 0	—	Suite for Violin and Orchestra ...	7 0	12 6	21 0
Do. Winter ...	7 0	16 6	—	ARTHUR SULLIVAN.			
Suite in D minor ...	13 6	26 6	—	Overture, "In Memoriam" ...	4 6	8 6	15 0
Do. Valse Gracieuse ...	4 0	10 0	7 6	Overture, "Di Ballo" ...	5 0	12 0	12 0
"Richard III." Overture ...	2 6	7 0	7 6	"The Tempest." Incidental Music ...	11 6	19 0	30 0

* MS. copies can be lent on hire in all cases where no prices are inserted.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

JUST PUBLISHED.

NOVELLO'S SCHOOL OF PIANOFORTE MUSIC

EDITED BY

KARL KLINDWORTH.

PREFACE.

THE characteristic features of Novello's School of Pianoforte Music are accuracy of text, minuteness of phrasing indications, and careful fingering. With these fundamental principles of good editing has been combined the important, though often neglected essential of the artistic presentment of the music to the eye. Special attention has accordingly been paid to clearness, especially in the direction of ample spacing of the notes, legibility, and, as far as possible, in providing convenient turning-over places—important matters which will materially assist the player in the study of the pieces contained in this series. The annotations of the Editor, the use of which will greatly aid the students in a proper interpretation of these works, speak for themselves.

							S.	D.
No. 1.	RONDO IN C	...	...	...	...	... L. VAN BEETHOVEN	1	6
" 2.	RONDO IN G	...	...	...	...	... L. VAN BEETHOVEN	2	0
" 3.	ANDANTE IN F	...	...	...	...	... L. VAN BEETHOVEN	2	0
" 4.	THE ITALIAN CONCERTO	...	...	...	...	... J. S. BACH	3	0
" 5.	ARIA CON VARIAZIONI—THE HARMONIOUS BLACKSMITH	...	...	...	...	G. F. HANDEL	1	6
" 6.	FUGUE IN E MINOR	...	...	...	...	G. F. HANDEL	1	6
" 7.	ANDANTE CON VARIAZIONI IN F MINOR	...	...	...	...	JOSEPH HAYDN	2	0
" 8.	RONDO IN E FLAT	...	...	...	...	J. N. HUMMEL	2	0
" 9.	RONDO IN B MINOR	...	...	...	...	J. N. HUMMEL	2	0
" 10.	PRELUDE AND FUGUE IN E MINOR	...	...	...	...	F. MENDELSSOHN-BARTHOLDY	2	0
" 11.	FANTASIA IN C MINOR	...	...	...	...	W. A. MOZART	2	0
" 12.	RONDO IN A MINOR	...	...	...	...	W. A. MOZART	2	0
" 13.	IMPROMPTU IN B FLAT	...	...	...	...	F. SCHUBERT	2	0
" 14.	RONDO BRILLANT	...	...	...	...	C. M. VON WEBER	2	0

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

Just Published.

MANUAL OF THE ORCHESTRAL LITERATURE OF ALL COUNTRIES

COMPILED AND EDITED BY

A. ROSENKRANZ.

IN CLOTH, PRICE TWO SHILLINGS AND SIXPENCE NET.

The Manual contains an almost complete list of the orchestral compositions written by composers of all countries, from Lully and Rameau (1651) up to the present time—Edward Elgar, Camille Saint-Saëns, and Richard Strauss (1902)—a period covering 250 years.

The 5012 separate works for Orchestra scheduled in the Manual are written by 1337 different composers, and are classified as follows:—

Overtures	1272	Miscellaneous Pieces ...	434
Symphonies	588	Marches	467
Various Concert Pieces...	1542	Music for String Orchestra	709

A special table, showing the degree in which the different nationalities of the various composers are represented, is given in the preface.

An alphabetical list of the names of the composers is placed at the end of the Manual, and whenever it was obtainable, the year in which each composer was born is stated.

In order to keep "The Manual of Orchestral Literature" up to date, and make it absolutely reliable as a Handbook of reference, supplementary lists will be issued at regular intervals.

London: NOVELLO AND COMPANY, Limited.

THE MUSIC STUDENT'S MANUSCRIPT NOTE BOOK AND PRACTICE REGISTER

ARRANGED BY

C. EGERTON LOWE.

This book is intended to meet the convenience of Teachers who wish to record clearly for a pupil's guidance the work to be prepared for each lesson or a series. The column headed "Time" is added for the purpose of indicating the number of minutes to be given to the daily practice of each separate subject. (This column is for the Teacher to fill up.)

A few pages of music paper have been inserted for the purpose of writing out turns, trills, &c., and blank pages have been left at the end on which it is suggested that a list of pieces studied should be kept, or other memoranda made. The book will be found suitable for students of any instrument.

Price Sixpence.

London: NOVELLO AND COMPANY, Limited.

PLAYED BY

MONS. E. YSAYE

AT QUEEN'S HALL LONDON, DRESDEN,
EDINBURGH, GLASGOW, AND LIVERPOOL.

BALLADE

FOR

VIOLIN SOLO AND ORCHESTRA

COMPOSED BY

PERCY PITT.

(Op. 17.)

ARRANGEMENT FOR VIOLIN AND PIANOFORTE BY
THEOPHIL WENDT.

Price Two Shillings and Sixpence.

String Parts, Two Shillings and Sixpence.
Wind Parts, Six Shillings.

FULL SCORE, Ten Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

CHEERILY O! SONG

THE WORDS WRITTEN BY

A. DEMAIN GRANGE

THE MUSIC COMPOSED BY

JOHN E. WEST.

(In three Keys, D, C, and F.)

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THE TOY SOLDIERS' MARCH

FOR THE PIANOFORTE

FROM THE OPERETTA "THE TOY REVIEW"

COMPOSED BY

PERCY E. FLETCHER.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THREE SHORT PIECES

(POSTLUDE, ROMANCE, SPRING SONG)

FOR THE ORGAN

COMPOSED BY

W. H. BELL.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

TRISTESSE

POUR

VIOLONCELLE

Avec Accompagnement de Piano

PAR

J. HOLLMAN.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

Just Published.

HEMO DANCE

SCHERZO

FOR VIOLIN SOLO

WITH ACCOMPANIMENT FOR THE PIANOFORTE

COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 47, No. 2.)

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

HUMOROUS PART-SONGS. By A. B. ALLEN.

"Tom, the Piper's son." S.A.T.B. Price 3d.
"Dickory, dickory dock." S.A.T.B. Price 4d.

London: NOVELLO AND COMPANY, Limited.

MUSICAL OPINION (2d.; order everywhere).—
Send 4d. for new number to 35, Shoe Lane, London, E.C.
About 250 cols. interesting Reading and Advertisements. Founded 1876.

NEWLY ENGRAVED AND REVISED.
REDUCED PRICES.

SONGS

COMPOSED BY

Felix Mendelssohn-Bartholdy.

TRANSLATED BY

LADY MACFARREN

AND

WILLIAM BARTHOLOMEW.

TRANSPosed EDITION:

Price, in paper boards, 4s.; cloth, gilt, 6s.

EXTRACT FROM PREFACE.

"The present (transposed) edition contains not only all the songs composed by Mendelssohn—in addition to an air originally written for 'St. Paul'—but five by his sister, Fanny Hensel. The latter (see pages 3, 6, 64, 68, and 72, of this volume) were originally published under her brother's name, and were included in his Op. 8 and 9, as she did not wish to court publicity as a composer.

"The translations have been made to agree with the Novello edition of the songs in their original keys; moreover, this reprint has furnished the opportunity for thoroughly revising the songs, and for so laying out the accompaniments that the notes assigned to each hand are now placed in their proper staves. This improvement, in the carrying out of which not a single note of the composer's has been altered, conduces to clearness and will greatly facilitate the important work of the accompanist."

The editions of the Songs in their original keys are still published at the same prices.

London: NOVELLO AND COMPANY, Limited.

Second Edition.

NARCISSUS AND ECHO

CANTATA FOR CHORUS, SOLI, AND ORCHESTRA

Price 3s.; Choral Parts, 1s. each. Also,

"GOD IS OUR REFUGE" (Ps. 46)

For Chorus, Soli, and Orchestra. Price 1s.

COMPOSED BY

EDWIN C. SUCH,

Mus. Bac., Cantab.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THE FULL ORCHESTRAL SCORE OF THE DREAM OF GERONTIUS

COMPOSED BY

EDWARD ELGAR.

Price, £3 3s.

London: NOVELLO AND COMPANY, Limited.

WILLIAM J. YOUNG'S POPULAR FOUR-PART SONGS.

		s. d.
I love the merry springtime	27th thousand	0 2
Gaily thro' the greenwood	56th do.	0 2
Gaily thro' (Duet—Soprano and Alto)	2nd do.	0 2
The coming of Spring	34th do.	0 3
England's glory	8th do.	0 3
O Anglia! land of the brave	2nd do.	0 3
Blow, ye balmy breezes, blow	10th do.	0 3

Just Published, by same COMPOSER:—

Magnificat and Nunc dimittis in E flat

Dedicated to Sir W. H. Houldsworth, Bart., M.P.

London: NOVELLO AND COMPANY, Limited.

Now ready. Price 1s. each. Post-free.

THE TENOR VOICE AND ITS TRAINING.

By E. DAVIDSON PALMER, Mus. Bac., Oxon. Revealing the Secret of Voice-Production. THE BOY'S VOICE AT THE BREAKING PERIOD. By E. DAVIDSON PALMER, Mus. Bac., Oxon. Showing how Nature develops her best Voices. May be obtained from the AUTHOR, 28, Digby Road, Finsbury Park, N.; or, from Joseph Williams, Ltd., 32, Great Portland Street, W.

ELLISTON'S "ORGANS AND TUNING."

3rd Ed. 330 pp. 3s. 6d. net; postage 4d.

London: WEEKES & CO., 14, Hanover Street, Regent Street, W.

GILL'S EASY VOLUNTARIES.—"Messiah,"

"Judas," "Elijah," "St. Paul," "Creation." 1s. each book.

London: NOVELLO AND COMPANY, Limited.

NEW FOREIGN PUBLICATIONS

AMBERG, J.—Five Pieces. For Two Violins and Piano	s. d.
BONIS, M.—Variations. For Two Pianofortes	net 6 0
D'ALBERT, E.—Overture "Der Improvisator." For orchestra	5 0
Score	net 10 0
DELAFOSSÉ, L.—Six études de Concert. For Piano	15 0
Solo	3 6
DUBOIS, T.—Impromptu. For Piano Solo	2 6
ERKEL, F.—Overture "Hunyadi László." For Orchestra	33 0
Score	net 9 0
GOLDMARK, O.—Overture "Sakuntala." For Harmonium and Piano	4 6
HAHN, R.—Deux points d'orgue pour le Concerto à 2 pianos de Mozart	5 0
—Juvenilia pièces séparées extraites du recueil. Complete	4 0
1. Portrait, 1s. 6d. net; 2. Promenade, 2s. net; 3. Demi-Sommeil; 4. Feuillage; 5. Phébé; 6. Les regards amoureux	1 6
HEIM, A.—Two Pieces. For Four Violins. Op. 46	5 0
1. Romance in G; Score and Parts, 1s. 6d. net. 2. Leichter Quartet; Score and Parts	3 0
HOLLMANN, J.—Fantasia à la hongroise. For Violoncello and Piano	3 0
—Adagietto. For Violoncello and Piano	4 0
JEHIN, L.—Souvenirs. For String Orchestra	5 0
Score and Parts	5 0
KAUN, H.—Quintet. For Piano, Two Violins, Viola, and Violoncello	15 0
KOHLER, O.—Suite (D). For Orchestra. Op. 189	16 0
Score	net 14 0
LACOME, P.—"Morisca" Bolero. For Piano and Violin	2 6
LAURENS, E.—Four Pieces for String Quartets. For Two Violins, Viola, and Violoncello	3 0
1. Sous les Frênes, 4s. net; 2. La Sieste, 2s. net; 3. Clair de lune, 2s. net; 4. Les Menestriers	2 0
LEBRUN—Ballade de Cœpella de Delibes. Transcribed for Piano and Violin	2 0
LESCHETIZSKY, Suite de morceaux pour Piano. Op. 46	2 0
No. 1. Berceuse	2 0
2. Menuet All'Antica	2 6
3. Affaire compliquée	2 0
4. Un moment de Tristesse	3 0
5. Toccata, Hommage à Czerny	2 0
6. Impromptu en Souvenir de Hensel	3 0
7. Gavotte all'Antica et musette moderne	2 0
8. Fantasiestück, Hommage à Schumann	3 0
9. Hommage à Chopin	3 0
MASSÉNÉ—Pastorale mystique. For Orchestra	10 0
Score	net 6 0
—Les Rosati. For Orchestra	25 0
Score	net 12 0
—The same. For Piano Solo	3 6
—Pieces for Small Orchestra:—	
1. Simple Phrase—	
Full Score	net 1 6
2. Cantique—	
Full Score	3 0
—Devant la Madone (Souvenir de la campagne de Rome)—	
Full Score	net 2 0
MENDELSSOHN.—4th, 5th, and 6th Organ Sonatas. Transcribed for Two Pianofortes by PHILIP	7 0
MOSZKOWSKY.—Valse de Concert. For Piano Solo	3 0
Op. 69	net 13 0
NIELSEN, C.—Quartet. For Two Violins, Viola, and Violoncello. Op. 13	9 0
Score and Parts	15 0
REUSS, A.—Quintet. For Piano, Two Violins, Viola, and Violoncello. Op. 12	2 0
RIMSKY-KORSAKOV, A. WINKLER, F. BLUMENFELD, N. SOKOLOV, J. WIHTOL, A. LIADOW, and A. GLAZOUNOV—Variations sur un thème russe. For Piano Solo	3 0
ROUSSEAU, S.—Two Pieces. For String Quartets:—	
Score	net 12 0
SAINT-SAËNS.—Les Barbares. For Piano Solo	6 6
Score	net 10 0
—Septuor. Transcribed for Two Pianofortes (4 hands). Op. 65	1 6
SCOTCRINO, A.—String Quartet (G minor):—	
Score	net 10 0
SIBELIUS, J.—Romance. For Piano Solo	3 0
STRAUSS, R.—Liebes-scene. Arranged for Piano Solo	2 0
Op. 50	net 25 0
—Walzer. For Piano Solo	6 0
TIERSOT, J.—Dances populaires françaises. For Orchestra:—	
Score	net 10 0
TSCHAIKOWSKY.—"Le lac des Cygnes." Grand Ballet en 4 actes	16 0
—"La Tempête." For Piano Solo. Op. 18	6 0
Symphony No. I. For Piano Solo	10 0
Symphony No. III. For Piano Solo	10 0
Symphony No. IV. For Piano Solo	10 0
Capriccio Italien. For Piano Solo. Op. 45	7 6
Serenade. For Piano Solo. Op. 48	7 6
Sixteen Kinderlieder. For Piano Solo. Op. 54	10 0
Suite, No. 3. For Piano Solo. Op. 55	2 0
WIDOR, CH. M.—L'Orgue Moderne. No. 21	2 0

Sold at half-price, if not marked net.

LONDON: NOVELLO AND COMPANY, Limited.

NOW READY.

THE CELEBRATED BALLET MUSIC ("FAUST") BY GOUNOD FOR ORCHESTRA.

MESSRS. CHAPPELL AND CO., LTD. (the sole Proprietors of the Copyright of the above work for Great Britain), have the pleasure to announce that in response to many inquiries they have now published an entirely new edition of this celebrated Ballet Music in the concert edition size, 12 $\frac{1}{4}$ in. by 9 $\frac{1}{4}$ in.

Great care has been taken in the Editing. The work remains as originally scored. All necessary cues have been added to facilitate performance by small orchestras, for which purpose a Pianoforte Accompaniment has been specially arranged to be used *ad lib.*

	PRICES.	s.	d.
FULL ORCHESTRAL SCORE	10	0	net
ORCHESTRAL PARTS, COMPLETE	10	0	„
SEPARATE PARTS, EACH	1	0	„
PIANO ACCOMPANIMENT (FOR SMALL BANDS)	2	0	„

BEHNKE'S VOICE-TRAINING EXERCISES.

In separate Books for Soprano, Mezzo-Soprano, Contralto, Tenor, and Bass.

Used by all the Principal Teachers.

Paper Covers	1s. 6d. net.
Cloth Boards	3s. od. „

BEHNKE'S VOICE-TRAINING STUDIES.

These are intended to follow the Voice-Training Exercises, and are published for the same Voices.

Paper Covers	1s. 6d. net.
Cloth Boards	3s. od. „

SANTLEY'S SINGING-MASTER.

IN TWO PARTS.

"The Work is one which recommends itself to all who wish to study the Art of Vocalization."—*Times*.

In Two Parts ... 4s. od. net each.

BEHNKE'S VOICE-TRAINING PRIMER.

Paper Covers	2s. od. net.
Cloth Boards	3s. od. „

SIMS REEVES ON THE ART OF SINGING.

This Work should be read by all Singers and Professors, as it contains much useful information.

Paper Covers 1s. od. net.

CHAPPELL & CO., LTD., 50, New Bond St., London.

Printed by NOVELLO AND COMPANY, LTD., at the Novello Works, Soho, and published at 1, Berners St. (W.), and 80 & 81, Queen St. (E.C.).
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., LTD., Paternoster Row (E.C.).—Saturday, May 31, 1902.